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VOL. I.

No. 33.

STATE NORMAL BULLETIN.

EMPORIA, KANSAS.

MUSIC DEPARTMENT CATALOGUE.



ALSO,

EMPORIA AND FORT HAYS
SUMMER SCHOOL ANNOUNCEMENTS.

MAY 6, 1902.

1700

CATALOGUE

OF THE

DEPARTMENT OF MUSIC

OF THE

STATE NORMAL SCHOOL,

EMPORIA, KANSAS,

1902-'03.

JASPER N. WILKINSON, . . . PRESIDENT.

CHARLES A. BOYLE, . . . DIRECTOR.

BOARD OF REGENTS.

F. S. LARABEE, *President*, Stafford.

E. A. ROSS, *Vice-president*, Burr Oak.

L. B. KELLOGG, *Secretary*, Emporia.

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F. J. ALTSWAGER, Hutchinson.

GEO. T. CODDING, Louisville.

Department of Music.

CHARLES A. BOYLE, Director.

FACULTY.

Piano,

MRS. C. A. BOYLE.

MISS E. ANNA STONE.

MISS LUCY M. ROBB.

Kindergarten and Juvenile Course,

MISS E. ANNA STONE.

Sight Reading, Ear Training, and Time Keeping,

MISS LUCY M. ROBB.

*Voice, Organ, Sight Singing, Chorus, Harmony, and
Counterpoint,*

CHARLES A. BOYLE.

Voice, Guitar, Mandolin, and Orchestra,

WILL G. BUTLER.

*History of Music, Analysis of Musical Form, and
Ensemble Classes,*

MRS. C. A. BOYLE.

The Fall Term begins September 2, 1902.

Branches Taught.

PIANOFORTE.

VOICE CULTURE.

VIOLIN.

GUITAR.

MANDOLIN.

ORGAN.

MUSICAL HISTORY.

MUSICAL FORM.

HARMONY.

COUNTERPOINT.

SIGHT SINGING.

STATE NORMAL BULLETIN.

VOL. I.

MAY 6, 1902.

No. 33.

General Statement.

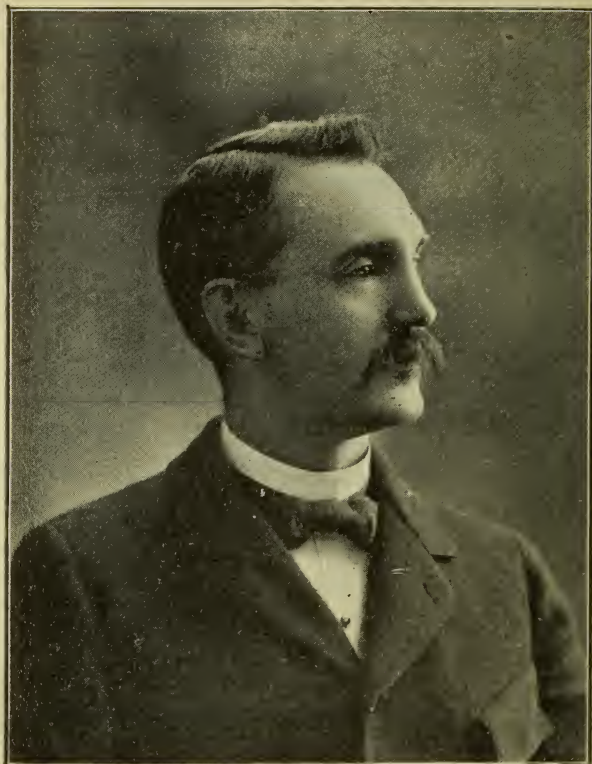
In September, 1902, the Department of Music will enter upon the tenth year of its work as based upon the conservatory idea. It is prepared to furnish the young people of Kansas and other states with what will be most useful to them in musical training, and at the same time help them toward the acquirement of a rounded education—*utilitarian*, if they wish to be teachers of music; *artistic*, if the desire is for esthetic culture.

The department offers several courses: A kindergarten course, for very young children; a juvenile course, planned for children of from six to twelve years of age, and of such nature as to ground the pupil in the science, while at the same time arousing a permanent interest in the art; a preparatory course, provided for those who have had little or no previous study; a professional or artists' course, consisting of four years in either piano, voice culture, or violin, and leading to graduation; a school-music course, consisting of two years, preparing the candidate to teach and supervise music in the public schools.

Promotions in these courses are made as often as the interests of the pupil demand. The length of time necessary for the completion of the full course depends entirely upon the pupil's diligence, regularity, and zeal, and the amount of his previously acquired knowledge.

The minimum time of study for any one applying for a diploma is two years, but in rare cases of exceptionally high standing in all branches required, the Board of Regents may grant the diploma in one year.

Expense is merely nominal, compared with other schools offering equal advantages. During *senior year, in piano, voice, or violin, tuition is entirely free to Kansas students.*



MR. CHAS. A. BOYLE.

MR. CHAS. A. BOYLE, Director of the Department of Music, is eminently equipped as an instructor of voice culture and singing. He has been trained in the methods of the noted London master, Manuel Garcia, who, although ninety-six years of age, still teaches singing, and of the late Francesco Lamperti, who was the teacher of Campanini and Albani; also the celebrated teacher, Wm. Shakespeare.

Of Mr. Boyle, Mr. Frank H. Tubbs, of New York city, says: "His knowledge of correct vocal method is greater than that of many teachers of New York, Boston, and Chicago, and those ambitious young people who want to visit those cities but who, for personal reasons, cannot do so, can do no better than to study with Mr. Boyle."

Study during the first year embraces breathing, tone placing, articulation, and rendition. Musical training includes the physical, intellectual and intuitional faculties. Good singing is the expression of the highest attributes of heart and intellect, using the delicately trained physical organs. After the foundation is made the education is prosecuted assiduously through vocalises (notably those of Concone, Panofka, Marchesi, and Vaccai); through songs which are useful for recital, concert, and church service; into the standard and classic works of the masters of music, like Handel, Haydn, Mendelssohn, Schumann, and Schubert; arias from the oratorios and grand operas are, in due time, given proper attention.

Chorus choir drill and the proper preparation for taking advanced solo positions are at the service of the students of Mr. Boyle. Students are given individual attention. Mental growth, commanding physical expression, inspires all students.

Pianoforte.

Aim.—It is the aim of this department to give a thorough and systematic training in the *understanding of music*, in the *art of pianoforte playing*, and in the *art of teaching music*.

Method of foundational instruction and piano technic is simple, clear, and comprehensive, and one which will give any intelligent pupil an artistic technic in much less time than would be required by old methods. We have the authority of the leaders of advanced thought in our greatest universities in averring that all arts should be taught from a psycho-physiological basis. All arts have a common basic principle, a knowledge of which enables the instructor to awaken the intelligence, guide the thought, and perfect the expressive powers of the student, by means of the most natural and, at the same time, most truly scientific methods of instruction, which are in reality simpler than empiricism; for science treats of the inherent nature of things, and such knowledge enables a pupil to know *how* to study. To learn this is the great aim of all instruction, and the teacher who brings the pupil to this state of knowledge in the shortest time is, in the truest sense, the most successful.

Instructors.—Only thoroughly competent instructors, who have received special training, are employed. They were chosen both for their natural and acquired ability, and have proved themselves to be most excellent teachers, as attested by the exceedingly satisfactory results they have attained.

Assistant Teachers.—To meet the growing demand for careful preparatory work for beginners, and which at the same time shall be less expensive than the regular rates, trained assistants are employed to give the preliminary lessons, under the supervision of the principal.

Classification of Instruction.

- I. PREPARATORY—1st and 2d grades.
- II. INTERMEDIATE—3d and 4th grades.
- III. ADVANCED—5th and 6th grades.

The course of study includes technical exercises, etudes and pieces from the best composers, both ancient and modern, the selections and instruction being varied according to the individual needs of the pupil. Many works should be studied by all, but beyond these what is essential for one student may not be necessary for another; hence no

prescribed order of study is laid down, as the varied needs of a large number of students demand an elasticity in the course which precludes the possibility of an adequate statement of required work. Our plan is to adapt the instruction to personal requirements, the purpose in each case being the development of a musical touch and a refined and intelligent style of playing.

The department is open to pupils of all ages. *Beginners and those not far advanced are especially welcome*, as they possess few or none of the erroneous ideas and bad habits so easily formed by incorrect teaching or careless practice; they therefore receive more readily the correct fundamental principles and can, as a rule, make steady and rapid progress.

Course of Study.

The following list is an outline of studies, indicating the standard of technical difficulty in the various grades:

PREPARATORY COURSE.

First Grade.—Course in hand culture; Virgil's Foundation Exercises; Mathew's Graded Course, bk. I: Enckhausen, op. 63, bk. I; Loeschhorn, op. 65; major scales; easy sonatinas and pieces by Clementi, Kuhlau, Kullak, Gurlitt, and others; sight reading.

Second Grade.—Virgil's Foundation Exercises, continued; Mathew's Graded Course, bks. II and III; Concone, op. 24; Burgmuller, op. 100; Kohler, op. 157; Heller, op. 47; minor scales, sonatinas, and pieces by classic and modern writers suited to grade; sight playing.

INTERMEDIATE COURSE.

First Year.—School of Velocity, by Duvernoy, Hasert, Berens, or Czerny; selections from Loeschhorn, op. 66, bks. I and II; Krause, ops. 2 and 5; Bach's Little Preludes; Heller, ops. 46 and 45; Mason's Touch and Technic; Virgil's Exercises, continued; selections from Mendelssohn's Songs without Words; easy sonatas and pieces by Mozart, Haydn, Clementi, etc.; practice in four-hand playing.

Second Year.—Cramer's Studies (Bulow edition); Czerny, op. 740; Kohler Studies; Bach's Inventions; Turner's Octave Studies; Heller's Art of Phrasing, op. 16; sonatas and pieces from the foremost classic and modern composers; four-hand playing.

ADVANCED COURSE.

Junior Year.—Clementi's Gradus ad Parnassum; Moscheles, op. 70; Kullak's Octave Studies; selections from Bach's Well-tempered Clavichord; sonatas and other solo works from Beethoven, Schubert, Schumann, Chopin, and other standard composers; ensemble playing.



MRS. C. A. BOYLE.

MRS. C. A. BOYLE, who is at the head of the pianoforte department, possesses all the requirements of a true teacher. Thorough, conscientious, and enthusiastic, she leads her pupils to a high appreciation and excellent understanding of all that is highest and best in her art. She has the rare qualifications of being able successfully to study and understand the individuality of her pupils, and her extended musical career, both as private tutor and in institutions, has been uniformly successful. Naturally endowed with exceptional talent, which has been guided only by the best instruction obtainable, and an earnest desire to impart knowledge to others, she invests her work with such interest and attractiveness that her pupils rarely fail to catch the inspiration so essential to perfect interpretation.



MISS LUCY M. ROBB.

MISS LUCY M. ROBB brings to her pupils the experience of several years' successful teaching in both music and school. She is a graduate of the Department of Music, and, with the ability she possesses, the reputation of excellent work done both as student and teacher, those who come under her tuition will find her a capable, thoughtful, conscientious instructor, while her disposition and manner cannot fail to attract, as personal friend, all with whom she is associated.



MISS E. ANNA STONE.

MISS E. ANNA STONE has had instruction from the best teachers of Chicago and Cincinnati, and now enters upon her eighth year as assistant piano teacher in this department, during which time she has proved herself most efficient. Miss Stone has specially prepared herself for the instruction of children. Her aptness, inherent ability, ardent zeal and lovable disposition eminently fit her for this work, and she will devote her teaching entirely to the kindergarten and juvenile courses.

Senior Year.—Selections from Chopin's Etudes, Henselt, Liszt, etc., with sonatas and solo works of greater difficulty from the classic and best recent composers; concertos from Beethoven, Mozart, and Mendelssohn, etc.; ability to prepare and give a public recital during the year.

During the Senior year tuition is entirely free to Kansas students.

Juvenile Course.—This is a course for fundamental training, and has been planned with special reference to children. The work is simple, interesting, and varied, while such is its thoroughness that the children who have worked through it have already begun to be musicians. On completion of this they enter the regular preparatory course.

Preparatory Grades.—Here the foundation is laid for all future excellence, and a knowledge of principles involved and a capability to

execute them according to requirements of the methods used must certainly be acquired before making further progress. Pupils in this department are urged to take the special course in sight reading, ear training, and time keeping.

Intermediate Grades.—In these grades work is continued on a broader basis; the pupil acquires more technical skill, and applies it to the study of pieces which are carefully selected according to his or her ability, with a view to increasing finger facility and mental control, and to fostering a true musical growth.

Advanced Grades.—Here the necessary skill is developed to execute advanced and intricate technical work, and the pupil trained to apply the skill acquired to the execution of difficult compositions and to public performance. Those desiring can have practice in accompaniment work with students from the vocal and violin departments.

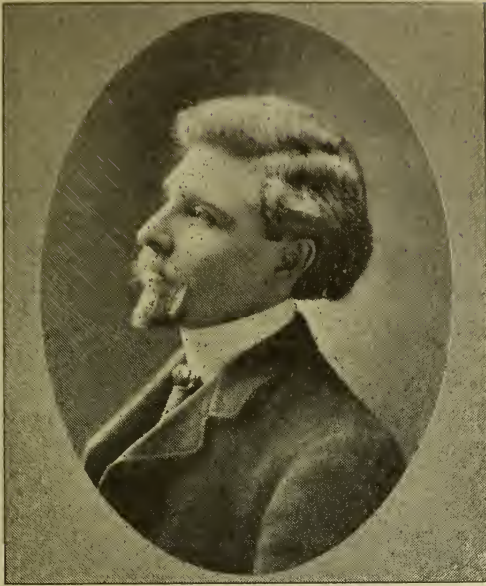
Violin Course of Study.

First and Second Grades.—Easy studies and pieces in the first position, the diatonic scale embellishments, etc. The examination at the end of the second grade is given on Pleyel's duets; studies by Weiss; Hering, op. 20; Kayser, op. 37, parts I, II, III; duets from Dancla, ops. 23, 32, 60, 24, etc.

Third Grade.—Studies in the second and third positions, including Kayser, op. 37, parts IV, V, VI; op. 20, parts I, II, III; Dont, op. 37; and two of Dancla's *Airs Varies*. Orchestra work is introduced in this grade.

Fourth Grade.—Mazas, op. 36, parts I, II, III; Viotti, ops. 9, 25, 34, 35; Kreutzer's forty-two studies. These studies embrace all the positions. The work of this grade is supplemented with De Beriot's *Airs* and sight reading of first and second violin parts.

Fifth and Sixth Grades.—Schradeick's scale studies and Technical Violin-school, parts I, II, III; Rode's twenty-four caprices, op. 22; Prume's VI *Etudes de Concert*, op. 14; Bach's VI Sonatas; Beethoven's Sonatas; studies by David, concertos by Spohr and Mendelssohn, and selections by Vieuxtemps, Wieniawski, and others. The studies in all grades will be selected and adapted to the needs of the pupil.



MR. WILL G. BUTLER.

MR. WILL G. BUTLER, teacher of violin and other stringed instruments, is a young man of excellent ability. He has had wide and fruitful experience as a teacher, and his pupils' recitals give evidence of his superior work as an instructor. Many students are glad to give testimony of their rapid advancement under his tutorship.

Mr. Butler is a native of Pennsylvania, and began his studies at an early age under Hamilton E. Cogswell; later under the noted soloist and teacher, John C. Bostleman, at the Corning (New York) Conservatory. More recently he studied with Ovid Musin, and this present season he has been doing work with S. E. Jacobson, one of the greatest teachers of violin in this country.

Instruction in this department is based upon the conservatory method, and offers excellent advantages to those who desire to gain a broad and intelligent knowledge of the instrument. Tone, technic and style are made important factors, and every means is used to make the pupil the most artistic and intelligent performer in the shortest time possible. Opportunity is given for ensemble playing in string quartets, duos, trios, etc., with piano, ranging from simple compositions to the master works of the classical and modern schools.

The Orchestra and Mandolin Club, under direction of Mr. Butler, have won very favorable comment, and give to pupils of the string department excellent drill in ensemble work.

Other Work in Detail.

Harmony.—The advantages accruing from a knowledge of harmony are not sufficiently understood except by those who are ambitious to compose. Every singer, performer, teacher and critic is benefited in knowing the principles of chord succession, harmonization, etc. As an aid to sight reading and intelligent memorizing, a knowledge of harmony is indispensable, for it enables one to anticipate a considerable portion of music by being familiar with the notation, resolution and progression of chords in general.

Harmony being the *grammar* of music, it is essential that all who study seriously, whether as amateur or professional, should become familiar with the subject. It consists of a thorough understanding of scales, major and minor; intervals; triads and chords of the seventh in the different forms; modulation; chromatically altered chords; suspensions; auxiliary notes; organ-point; harmonizing of melodies; also basses, figured and unfigured.

Counterpoint and Composition.—In addition to the year's work in harmony, a year's work in counterpoint and composition is required of all candidates for graduation in piano.

Normal Course in Public-school Music.—This course is arranged to meet a growing demand for the preparation of persons qualified to teach and supervise music in the public schools.

First year's work includes the study of notation, scales, intervals, elements of harmony, a thorough study and analysis of the different systems used, training of children's voices, with practical drill in class teaching and management.

Second year's work consists of instruction in voice culture, harmony, and elementary work in composition, practice teaching, and attendance upon lectures and recitals.

Musical History and Biography.—The history of the growth and development of music as an art, as well as a knowledge of the classic composers, their lives and achievements, are subjects too frequently neglected by students, who do not realize that more is expected of a cultured musician than simply the ability to play or sing well. This class does not confine its attention merely to a text-book, as the attempt to learn a subject by means of a single book—the text-book method—finds no favor nowadays among educators; but with lectures, essays and musical illustrations a most interesting and instructive course is followed.

Analysis of Musical Form.—This course treats of rhythm, accent, thematic treatment, etc., with analysis of musical forms, interpretation, orchestration, and the various orchestral effects.

It is the design of this class to help students to acquire, through careful study and analysis, a thorough and clear understanding of the foundational structure of music. Pupils are led to understand how music is built up; how one part grows naturally out of another; how from the germ of a simple theme the mighty structure of the sonata or symphony has been evolved. This knowledge is indispensable to the cultured musician. Schumann says: "Only when the form grows clear to you will the spirit become so too."

Sight Reading, Ear Training, Time Keeping.—Instruction is given in classes. The work is preliminary in character, yet the majority of students, even those studying advanced music, are deficient in most of these points. All such will find the discipline and training derived from this class of great advantage in their private lessons. The course can ordinarily be accomplished in one term, and is *free* to all students of the department.

Symphony Class.—The object of this class is the study of symphonies and other concerted music for experience in sight reading. The symphonies being four- and eight-hand pianoforte arrangements of the orchestral scores, students acquire a knowledge of many works not obtainable in solo form. An interesting list of music for this purpose has been selected.

Ensemble Playing.—At all stages of the work ensemble playing is required; sonatas for violin and piano trios, quartets, etc., are studied. This is a most important and interesting branch of the art, and is absolutely essential to true musicianship, as it broadens and deepens one's musical intelligence.

Sight Singing and Chorus Classes.—The sight singing and chorus classes are under the direction of Professor Boyle, who has had extended experience in choir, chorus and Chautauqua music, and is thus enabled to make the work practical and profitable. The importance of acquiring the ability to read music at sight cannot be too strongly urged upon those who desire to lay the proper foundation for a musical education.

The Euridice Club is composed of young women of the institution, who meet regularly for the practice of part-songs and choruses.

The Orpheus Club is composed of young men, who also meet regularly each week, to study glees and standard works for male voices. These clubs are open to all students who have attained the

requisite degree of proficiency. Their frequent appearance in concert, both separately and in combined chorus work, affords ample opportunity for the acquirement of skill in the rendition of vocal music.

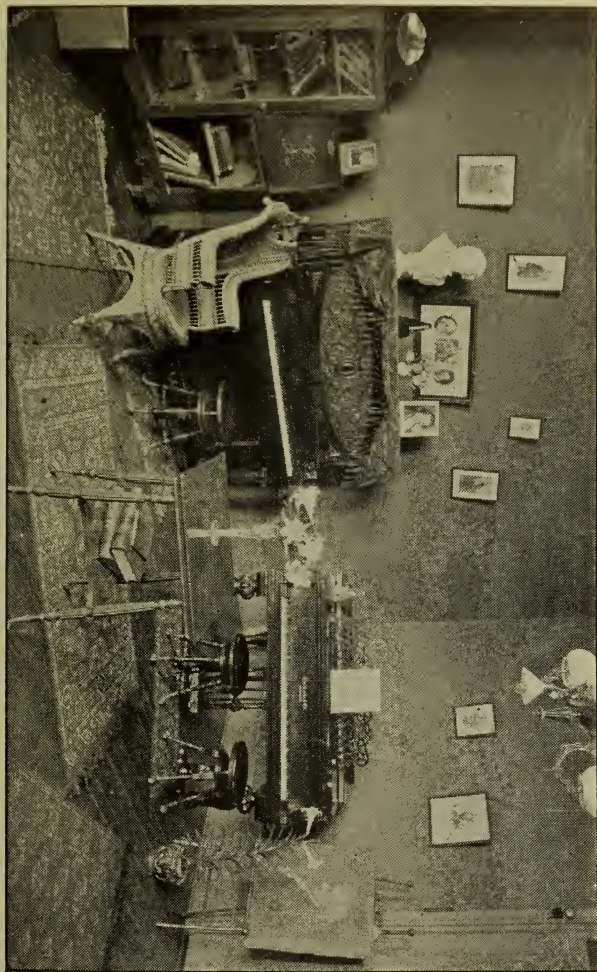
Lectures.—An interesting course of lectures will be delivered on subjects directly or indirectly connected with the branches included in the musical curriculum, such as psychology, vocal physiology, acoustics (with experiments), musical history, esthetics of music, musical forms (both instrumental and vocal), etc.

The Music Society.—In order that the students may have an opportunity to increase their knowledge of music and musical literature, to afford them assistance in acquiring confidence and self-control, and to keep them in touch with the current topics in the world of music, we have introduced this new feature in our work. The Music Society, which is composed entirely of students of the department, meets each Friday night in Albert Taylor hall. The facilities of this auditorium are unequaled. Being well ventilated, beautifully decorated, and acoustically perfect, it is admirably adapted for any form of concert or recital work.

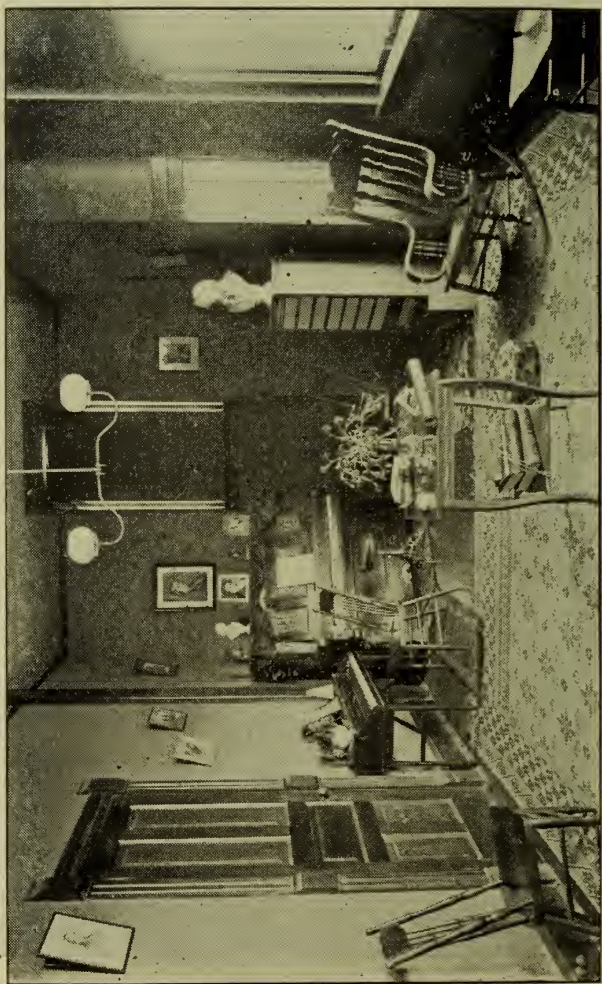
One of the principal aims of a musician should be to give pleasure to others, and in order to do this he must be self-possessed enough to be able to put his whole soul into the interpretation of the piece, for he cannot make others feel what he does not feel himself. Nowhere could he find an audience so sympathetic if he fails, or so appreciative if he does well, as in a company of students who all have to take their turn. As the teachers of each department know when a member has something to play, there are no excuses for not taking part, and there are very few who are not glad to strengthen themselves every time they have the opportunity. Here the students have an excellent opportunity to enlarge their musical conception and power of expression by comparing the interpretations different members of the class give to the same selection.

After the musical part of the program is over, discussions on various phases of the work, interesting bits of news from the great musical world and helpful quotations are in order, and this part of the program is, in its way, as beneficial as the first. The programs and all work of the society are under the personal direction of the members of the faculty.

This new feature of the work gives a strength, finish and repose to pupils that can be obtained in no other way.



MRS. BOYLE'S STUDIO.



MISS STONE'S STUDIO.

Important Announcements.

Artists' Recitals.—Our artists' recital course has proved of great interest and educational value. Only artists of acknowledged merit and ability are presented. The following appeared in the course last year: Whitney Mockridge Concert Company, Alberto Jonas, American Concert Company, and the Leonora Jackson Concert Company. Students get the advantage of very low rates. Tickets for the regular course of four entertainments, reserved seats included, are seventy-five cents each.

Library Privileges.—All pupils of the department have access to the large and well-equipped library of the State Normal School, which contains interesting and instructive works on theory, biography, esthetics, various books of reference, the best musical journals and magazines, and operatic and oratorio scores, which, in the study of musical history and analysis of musical form, will prove of incalculable value to the student.

Requirements for Graduation.—Graduates in piano, voice or violin must have completed and successfully passed the final examinations in a year's course in harmony, a year's course in musical history, and a year's course in analysis of musical form.

In addition to this, graduates in piano must have one year of counterpoint and composition.

Each candidate for graduation must, during the senior year, give at least one recital, take part in the program of the annual concert, and participate in the general exercises of commencement week.

Diplomas.—The diplomas of the department will be awarded to students who have satisfactorily completed the prescribed course of study in any given branch and complied with the requirements for graduation.

Special Attention.—Is called to the benefits to be derived from the constant association with eager and determined pupils, attendance at the instructive lectures, the various general classes, orchestral rehearsals, recitals, concerts, etc., surrounding the student with that musical atmosphere so essential to advancement, and which tends to a musical culture that is of inestimable value to every musician.

Unique Features.—In addition to instruction by teachers of the most modern and advanced pedagogical ideas, the Department of

Music will furnish certain peculiar advantages impossible of bestowal by private teachers, and met with only in schools of the most ambitious order.

FREQUENT PUBLIC APPEARANCE—the only efficacious remedy for self-consciousness.

ENSEMBLE PLAYING—trios, quartets, concertos, etc.

LECTURES—psychology, vocal physiology acoustics, with experiments, etc.

READING COURSE—planned with reference to general musical information.

ARTISTS' RECITALS—concerts and recitals by eminent artists.

FUNDAMENTAL TRAINING—in sight reading, ear training, time keeping.

KINDERGARTEN SYSTEM—by which very young children are taught the first principles of music.

CHORUS—for education and experience in the performance of glees, cantatas, and oratorios.

ORCHESTRA—superior drill in this branch of the work.

BAND—open to all students of the School.

Free Advantages.

SENIOR YEAR entirely free to Kansas students.

RECITALS of the department.

LECTURES by members of the Faculty and others.

ENSEMBLE AND SYMPHONY CLASSES.

SPECIAL CLASSES in sight reading, ear training, time keeping, etc.

LIBRARY PRIVILEGES.

MUSICAL HISTORY—to regular-course students.

MUSICAL ANALYSIS—to regular-course students.

CHORUS.

ORCHESTRA.

MANDOLIN CLUB.

BAND.

Special Students.—Irregular or special students may enter at any time, and will receive the same careful attention that is given to the regular-course pupils.

Enrolment Days.—Students are urged to be present and enroll on the first day of each term, as no deduction will be made for absence from the first two lessons.

General Information.

The school year is divided into four terms of nine weeks each. A summer term of nine weeks is provided for those who cannot attend during the regular school year, or who wish to make up work preparatory to graduation.

All term bills are payable strictly in advance, at the beginning of each term for the whole term.

Students leaving or discontinuing lessons during the term time forfeit all payments, *except in case of protracted illness*, in which case the balance will be allowed upon a subsequent term, or half the loss will be borne by the department. Such credit will date from the time of receipt of notice.

All lessons lost by the absence or tardiness of the pupil will be the pupil's loss, unless reasonable previous notice of the expected absence is given, in which case the lessons will be made up **WITHIN THE TERM ONLY**.

Students will, on the payment of their bills, receive a card admitting them to a given course of lessons, and no person will be allowed to receive instruction until he or she has procured a membership card.

Many of our students are filling important positions, and the demand for well-equipped teachers is constantly increasing; this is especially true of those who are prepared to instruct in two or more subjects, such as piano and voice, piano and violin, piano and public-school music, etc.

The department offers the highest grade of instruction and incidental advantages to both primary and advanced pupils. The Director will be pleased to answer promptly any special inquiries that may be made by prospective students or others interested in any of the branches taught.

Calendar, 1902-'03.

Summer term, 1902,	June 5 to Aug. 6.
Fall term,	Sept. 2 to Nov. 7.
Second term,	Nov. 10 to Jan. 23.
Holiday vacation,	Dec. 24 to Jan. 4.
Third term,	Jan. 26 to Mar. 27.
Spring term, 1903,	Mar. 30 to May 29.

Holidays.—All work in this department is suspended on Thanksgiving day, Washington's birthday, and Decoration day. Lessons falling on these days are not made up.

Rates of Tuition.

For term of nine weeks, payable strictly in advance :

Piano, kindergarten course, two lessons per week, in class, each, . . .	\$5 00
Piano, juvenile course, two lessons per week, private, . . .	8 00
Piano, preparatory grades, two lessons per week, private, . . .	10 00
Piano, preparatory grades, one lesson per week, private, . . .	6 50
Piano, intermediate grades, two lessons per week, private, . . .	12 00
Piano, intermediate grades, one lesson per week, private, . . .	8 00
Piano, advanced grades, two lessons per week, private, . . .	15 00
Piano, advanced grades, one lesson per week, private, . . .	10 00
Piano, advanced grades, two lessons per week, in class of two, each, . . .	11 50
Voice,	15 00
Violin,	15 00
Mandolin or guitar,	10 00
Harmony, in class, each,	10 00
Harmony, private lessons,	15 00
Sight singing, in class,	1 50
Piano practice, one hour per day during term,	1 80
Piano practice, two or more hours during term, at the same rate.	

Full work in any branch calls for two lessons per week.

During the senior year in piano, voice, and violin, the tuition is entirely free to Kansas students.

Piano Practice.—The department makes use of fourteen pianos and four Virgil practice claviars. Several of these are at the disposal of students desiring to rent practice.

Board.—Students find little difficulty in securing pleasant accommodations within easy reach of the building. Every effort is made to reduce expenses to the minimum. Many students are paying as low as \$2.50 for board in private families, while a very few pay \$3.75 a week.

Clubs are organized during the year, which report a reduction of about one-third from above rates. Those who board themselves reduce the cost about one-half. A careful comparison with the cost of living at other schools in the state shows that students demanding the same kind of accommodations live with as little expense here as at any of them.

The average in hiring board is a little over \$3, in self-boarding a little under \$2.

Rooms.—Good unfurnished rooms, capable of accommodating from two to four students, rent for from \$2 to \$4 per month. Furnished rooms rent for from \$4 to \$6 per month.

The Alumni.

CLASS OF 1896.

<i>Name.</i>	PIANO.	<i>Post-office and county.</i>
Brooking, Jessie Gertrude,		Eureka, Greenwood.
Clarke, Etta I'Dell (Mrs. Culver),		Detroit, <i>Michigan</i> .
Good, Emma (Mrs. Stauffer),		Canada, Marion.
Jones, Hattie Achsah,*		—, <i>Nebraska</i> .
Watson, Myrtle,		—, <i>Nebraska</i> .

CLASS OF 1897.

	PIANO.	
Etrick, Amanda,		Dodge City, Ford.
Howe, Myrtie (Mrs. Gerardy),		Smith Center, Smith.
Kelly, Grace (Mrs. Cromer),		Litchfield, <i>Illinois</i> .
Nungesser, Ella,		Parker, Linn.
Riley, Laura,		Clay Center, Clay.
Staatz, Adelaide,		Enterprise, Dickinson.

CLASS OF 1898.

	PIANO.	
Kirkton, Alda,		Canon City, <i>Colorado</i> .
Goldberg, Alice,*	VIOLIN.	—

CLASS OF 1899.

	PIANO.	
Whims, May,		Wichita, Sedgwick.

CLASS OF 1900.

	PIANO.	
Holmes, Sue D.,		Emporia, Lyon.
Keeny, Lillie V.,		Sedan, Chautauqua.
Westfall, Margaret,		Blackwell, <i>Oklahoma</i> .

CLASS OF 1901.

	PIANO.	
Allen, Viola,		Emporia, Lyon.
Creager, Pearl,		Beaumont, <i>Texas</i> .
Marsh, Florence,		Kincaid, Anderson.
Robb, Lucy May,		Emporia, Lyon.
	VOICE.	
Allen, Anna Mae,		Emporia, Lyon.

CLASS OF 1902.

	PIANO.	
Blakely, Ella,		Madison, Greenwood.
Fogelberg, Delpha,		Republic, Republic.
	VIOLIN.	
Blair, Robert T.,		Emporia, Lyon.

* Deceased.

Register of Students.

1901-'02.

PIANO.

Name.	Post-office and county.
Alexander, Frances,	Emporia, Lyon.
Arni, Ursula,	Bonner Springs, Wyandotte.
Bennett, Gertrude,	Emporia, Lyon.
Bierly, Jessie Lulu,	Westphalia, Anderson.
Blakely, Ella,	Madison, Greenwood.
Bockemohle, Olinda L.,	Ellinwood, Barton.
Brobst, Maude,	Osborne, Osborne.
Byerts, Lily Beatrice,	Hill City, Graham.
Carnahan, Pluma Anita,	Belle Plaine, Sumner.
Carney, Leora,	Hill City, Graham.
Chamberlain, Louise,	Cecil, Labette.
Chapman, Mina,	Concordia, Cloud.
Chatterton, Charlotte,	Reading, Lyon.
Chenoweth, William Edgar,	Bushong, Lyon.
Collett, Winnie,	Bolton, Montgomery.
Cross, Lydia,	Harlan, Smith.
Curtis, Maude,	St. Louis, <i>Missouri</i> .
Daniel, Millie Mabel,	Formosa, Jewell.
Danks, Maude,	Lakewood, Meade.
Decker, Montana Helena,	Mankato, Jewell.
Deputy, Lou,	Riley, Riley.
Dezell, Inez Belle,	Hill City, Graham.
Dickey, Blanche V.,	Emporia, Lyon.
Dodge, Edith,	Emporia, Lyon.
Dowden, Edith,	Emporia, Lyon.
Ellis, Jackson,	Emporia, Lyon.
Ellis, Ruth,	Emporia, Lyon.
Erwin, Elizabeth,	Kinsley, Edwards.
Evans, Louise,	Emporia, Lyon.
Ferguson, Estella,	Anthony, Harper.
Fine, Emma L.,	Maxson, Osage.
Fittell, Sadie,	Osawatimie, Miami.
Fogelberg, Delpha A.,	Republic, Republic.
Forde, Margaret Isabelle,	Emporia, Lyon.
Fox, Jennie E.,	Russell, Russell.
Frith, Grace,	Emporia, Lyon.
Gahan, Mary Morrison,	Emporia, Lyon.
Garrett, Mamie Adelaide,	Chouteau, Johnson.
Garrison, Stella,	Utopia, Greenwood.
Gibby, Olive M.,	Eskridge, Wabaunsee.
Good, Mary Edna,	Marion, Marion.
Goodwin, Byron,	Emporia, Lyon.
Graham, Jennie E.,	Dunavant, Jefferson.
Harold, Cora B.,	Neosho Falls, Woodson.
Harold, Fanny,	Neosho Falls, Woodson.
Harper, Queen,	Emporia, Lyon.
Haynes, Mabel,	Emporia, Lyon.
Haynes, Violet,	Emporia, Lyon.
Healea, Mary B.,	Marion, Marion.
Henderson, Mabel Ruth,	Labette, Labette.
Hobble, John,	Dodge City, Ford.
Hungerford, Goldie Mabel,	Emporia, Lyon.
Icke, Mary,	Marion, Marion.
Johnson, Dessie,	Emporia, Lyon.
Johnson, Ethel,	Emporia, Lyon.

Name.	Post-office and county.
Jones, Sarah,	Emporia, Lyon.
Kell, Eva,	Emporia, Lyon.
Kepler, Lillus Emma,	Powhattan, Brown.
Kerr, Grace Belle,	Americus, Lyon.
Kerr, Mary A.,	Emporia, Lyon.
Kline, Katherine,	Emporia, Lyon.
Labadie, Lola Edna,	Caney, Montgomery.
Latimer, Eda,	Longford, Clay.
Leasure, Jessie,	Lebo, Coffey.
Lewis, Jane,	Emporia, Lyon.
Liggett, Ocea,	Emporia, Lyon.
Linguist, Carl Elmer,	Elsmore, Allen.
Mabry, Phebe Maude,	Winona, Logan.
Madden, Anna,	Emporia, Lyon.
Magovern, Lulu Belle,	Esckridge, Wabaunsee.
Markwell, Ella Opal,	Kingman, Kingman.
Marshall, Etta,	Leon, Butler.
Martin, Maggie,	Bronson, Bourbon.
McClure, Harry,	Emporia, Lyon.
McClure, Ruth,	Emporia, Lyon.
McConnell, Bertha Mary,	Minneapolis, Ottawa.
McGahey, Vera,	Emporia, Lyon.
Meuser, Mary Edna,	Anson, Sumner.
Moon, Goldie Alice,	Clements, Lyon.
Moore, Geneva,	Louisburg, Miami.
Moorehouse, Mrs. R. H.,	Council Grove, Morris.
Moser, Bertha,	Parkerville, Morris.
Nilson, Thoressa May,	Norway, Republic.
O'Daniel, Lou,	Saffordville, Chase.
Page, Gertie E.,	Monument, Logan.
Palmer, Abbie E.,	Yates Center, Woodson.
Park, Alden,	Emporia, Lyon.
Paul, Earle,	Emporia, Lyon.
Paul, Gladys,	Emporia, Lyon.
Payne, Ruth,	Emporia, Lyon.
Perdue, Rosa,	Opolis, Crawford.
Pierce, May,	Emporia, Lyon.
Pier, Jessie,	Emporia, Lyon.
Polk, Jennie,	Emporia, Lyon.
Postal, Lottie E.,	Winona, Logan.
Pringle, Janet Parker,	Rose, Woodson.
Richards, Fay,	Emporia, Lyon.
Riggin, Edna Beatrice,	Wilmington, Lyon.
Rowland, Marguerite,	Emporia, Lyon.
Scott, Ethel,	Emporia, Lyon.
Sellers, Bessie Harper,	Florence, Marion.
Shuey, Ada,	Emporia, Lyon.
Snyder, Emile,	Oak Valley, Elk.
Sotow, Mary L.,	Americus, Lyon.
Spiker, Sina Elizabeth,	Emporia, Lyon.
Stephens, Josie,	Elk City, Montgomery.
Stephens, Stella,	Elk City, Montgomery.
Stone, Mabel,	Emporia, Lyon.
Stone, Ethel,	Emporia, Lyon.
Stone, Grace,	Emporia, Lyon.
Talbott, Ozene Minnie,	Scott City, Scott.
Thomas, Mamie,	Emporia, Lyon.
Tiffany, Edith,	Emporia, Lyon.
Troutman, Virginia,	Comiskey, Lyon.
Turner, Pearl,	Rock Creek, Jefferson.
Van Laningham, Lola Agnes,	Ashland, Clark.
Vickers, Dollie,	Emporia, Lyon.
Walker, Edith,	Moline, Elk.
Waters, Mamie,	Bonner Springs, Wyandotte.
Webster, Maurine,	Emporia, Lyon.

Name.	Post-office and county.
Wilhite, Florine,	Emporia, Lyon.
Wilkinson, Edith Lucia,	Emporia, Lyon.
Wilkinson, Mildred,	Emporia, Lyon.
Williams, Ethel,	Emporia, Lyon.
Wooster, Florence,	Emporia, Lyon.
York, Ida Pauline,	Drexel, <i>Missouri</i> .

ORGAN.

Marsh, Rebecca,	Emporia, Lyon.
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VOICE.

Chenoweth, William Edgar,	Bushong, Lyon.
Good, Mary Edna,	Marion, Marion.
Lewis, Jane,	Emporia, Lyon.
Magovern, Lulu Belle,	Esckridge, Wabaunsee.
Parker, Pearl,	Abilene, Dickinson.
Shuler, Mabel,	Clifton, Washington.
Snider, Flora,	Abilene, Dickinson.
Thorp, G. E.,	Girard, Crawford.
Vickers, Bessie,	Emporia, Lyon.
Woodside, Marian,	Yates Center, Woodson.

SINGING.

Brown, Clara,	Augusta, Butler.
Kaiser, Emogene,	Fall River, Greenwood.
Keith, B. A.,	Longton, Elk.
Polk, Cora,	Emporia, Lyon.

HARMONY.

Blair, Robert T.,	Emporia, Lyon.
Bockemohle, Olinda L.,	Ellinwood, Barton.
Chamberlain, Louise,	Cecil, Labette.
Cleveland, Carl Grover,	Neosho Rapids, Lyon.
Collett, Winnie,	Bolton, Montgomery.
Decker, Montana Helena,	Mankato, Jewell.
Erwin, Elizabeth,	Kinsley, Edwards.
Evans, Louise,	Emporia, Lyon.
Ferguson, Estella,	Anthony, Harper.
Fogelberg, Delpha,	Republic, Republic.
Gahan, Mary Morrison,	Emporia, Lyon.
Good, Mary Edna,	Marion, Marion.
Healea, Mary E.,	Marion, Marion.
Johnson, Ethel,	Emporia, Lyon.
Kerr, Mary A.,	Emporia, Lyon.
Kerr, Grace Belle,	Americus, Lyon.
Moore, Geneva,	Louisburg, Miami.
O'Daniel, Lou,	Saffordville, Chase.
Plackett, Maude,	Emporia, Lyon.
Sotow, Mary L.,	Americus, Lyon.

VIOLIN.

Blair, Robert T.,	Emporia, Lyon.
Cleveland, Carl Grover,	Neosho Rapids, Lyon.
Darnell, Callie,	Emporia, Lyon.
Dowd, Gertrude,	Bayneville, Sedgwick.
Engle, Lowell,	Emporia, Lyon.
Engle, Lawrence,	Emporia, Lyon.
Firth, Harry,	Emporia, Lyon.
Frankenberger, Donald,	Emporia, Lyon.
Gutherie, Martha,	Neola, Stafford.
Haynes, Helen,	Emporia, Lyon.
Haynes, Raymond,	Emporia, Lyon.
Jackson, Nellie,	Hartford, Lyon.
Martin, Maggie,	Bronson, Bourbon.
McDermott, May,	Spearville, Hodgeman.

Name.	Post-office and county.
Mollet, Ira,	Erie, Neosho.
Sotow, Mary A.,	Americus, Lyon.
Starke, Sidney G.,	Macksville, Stafford.
Whelan, Agnes,	Purcell, Doniphan.
Wilkinson, Lucile,	Emporia, Lyon.

MANDOLIN.

Baker, Flora B.,	Baileyville, Nemaha.
Bowers, B. F.,	Centropolis, Franklin.
Cooke, J. H.,	Macksville, Stafford.
Ellis, Mildred,	Emporia, Lyon.
Foncannon, Frank,	Emporia, Lyon.
Howard, Jessie E.,	Lyle, Norton.
Marsh, Ella,	Emporia, Lyon.
Pearson, Roy,	Americus, Lyon.
Schmidler, Sophia,	Marysville, Marshall.
Stannard, Fay,	Emporia, Lyon.
Tearney, Leo Francis,	Lowemont, Leavenworth.
Van Laningham, Lola A.,	Ashland, Clark.
Veit, Carrie,	Americus, Lyon.

GUITAR.

Ebright, Eva,	Wetmore, Brown.
Kaiser, Emogene,	Fall River, Greenwood.
Lee, Floyd B.,	Louisburg, Miami.
McComb, Daisy Dean,	Maple Hill, Wabaunsee.
Morrison, Ralph,	Emporia, Lyon.
Romine, Fred,	Emporia, Lyon.
Rose, Ella,	Emporia, Lyon.
Sax, Emma B.,	Americus, Lyon.
Schmidler, Lulu,	Marysville, Marshall.
Smith, Walter A.,	Stanley, Johnson.
Stannard, James,	Emporia, Lyon.
Sutton, Effie Luella,	Wing, <i>Illinois</i> .
Williams, Della,	Emporia, Lyon.

CELLO.

Starke, John,	Macksville, Stafford.
Van Laningham, Gussie,	Ashland, Clark.
Washburn, Clyde,	Larned, Pawnee.

SUMMARY.

Piano	126	Guitar	13
Organ	1	Violoncello	3
Harmony	20		
Voice	10		209
Singing	4	Repetitions	22
Violin	19		
Mandolin	13	Total	187

Summer School, Emporia, 1902.

BEGIN. A. M.	MR. ABBOTT.	MR. BOYLE.	MR. CARNEY.	MISS CRARY.	MR. ELIAS.	MR. ELLIS.	MR. ELSWORTH.	MR. GAUSE.	MR. GLOTFELTER.	MISS GRIDLEY.
7:30	Clay Modeling.	Music, C.	Calisthen- ics.*	Labora- tory.*	German, 1.	Algebra, B.†	Geography, Physical.	Bookkeeping.	Teachers' Meetings.*	Drawing (brief).
8:05	Wood Carving.	Music (brief).				Arithmetic.†	Geography, Physical.	Bookkeeping- penmanship.		
8:40	Clay Modeling.		Theory of Physical Training.	Labora- tory.*	German, 2.	Arithmetic.	Geography, Political, Physical.	Penmanship.	Supervision.	Drawing, F.
9:15	Woodwork.							Bookkeeping.		
9:50										
10:05			Anthro- pometry.	Botany, B.	German, 4.	Algebra, B.	Geography, Political, Physical.	Bookkeeping- penmanship.	Supervision.	Drawing, A.
10:40								Bookkeeping.		
11:15	Woodwork.	Music, C.	Office Work.	Botany.†		Astronomy,	Geography, Methods.	Penmanship.		Drawing, E.
11:50	Wood Carving.	Music, E.	Athletics.		French.	Arithmetic.†	Spelling.*	Bookkeeping.	General Methods.	Drawing, A.†

* May come in afternoon.

† Last half of twenty weeks' subject.

GENERAL EXERCISES.

Summer School, Emporia, 1902.

BEGIN. A. M.	MISS HAMILTON.	MR. HILL.	MR. IDEN.	MISS JONES.	MISS MCCARTNEY.	MISS MARSLAND.	MR. PAYNE.	MR. RHODES.	MR. TRIPLETT.	MR. WOOSTER.
7:30	Latin, 1.	Latin, 6.	Physics, G.	Rhetoric.	Primary Methods.				Psychology, G.†	
8:05			Physics, D.			Elocution.†	Algebra, G.†	American History.	Philosophy of Education.	Geology, F.
8:40				Literature.	Supervision.	Elocution.	Algebra, G.	General History.	Psychology, G.	Zoology.
9:15	Latin, 2.	Latin, 4.	Chemistry, Advanced.							

GENERAL EXERCISES.

10:05	Latin, 3.	Hist. of Education.	Chemistry, F.	Grammar.	Supervision.	Oratory.	Geometry.	School Law and Management.	Psychology, D.	Geology, Advanced.
10:40									Philosophy of Education.	
11:15	Latin, 1.	Latin, 5.	Physics, G.	Literary Criticism.	Primary Methods.	Elocutionary Methods.	Trigon'try.	Constitution.	Child Study.	Physiology, D.
11:50			Physics, D.		Grade Meetings.*	Rhetoricals.*	Surveying.	Political Economy.		Physiology, G.

* May come in afternoon.

† Last half of twenty weeks' subject.

‡ First half only.

Summer Term at Emporia.

The summer session for 1902 will open on June 5, giving students who come a few days in advance an opportunity to enjoy the various delightful exercises and festivals of commencement week. This summer term has been well established, with an experience of years, and is a great boon to teachers who wish to advance themselves in their profession and yet do not feel financially able to give up teaching and attend during the regular school year. All of the departments except the kindergarten will be represented, and classes will be organized in all subjects included in the course of study, as far as the attendance justifies.

The only fee for Kansas students is a matriculation of five dollars; non-Kansas students pay an additional fee of five dollars. These fees are payable in advance, and are not refundable under any circumstances.

In the arrangement of the daily program, students will be permitted sufficient freedom in the selection of studies to economize their time and strength to the best possible advantage. Two to three studies will make as much work as one cares to take.

The alumni of this institution who are eligible to the postgraduate course for the degree will find attendance at the summer school helpful for entering on the work of that course. The advantages of our library are invaluable for such study as would need to be made in the preparation of the thesis. The texts referred to in the outline for this course are available in the library, and the accommodations are so ample for summer-school work as to give abundant opportunity for the use of all the library facilities.

The session will close August 5, so far as the class recitations are concerned. Final examinations will be given immediately after that time for any who wish to get credits in the Normal records and have made less than ninety per cent. on their advanced work, or who have been members of the summer school less than eighty per cent. of the session. Final examinations on subjects not taken in class may be taken by members of the summer school immediately after that time without fee; persons not enrolled will pay one dollar for said examination.

The Emporia Chautauqua, June 27 to July 8, will enable students to use for pleasure and profit any spare time they may get from the 4th of July vacation.

The privilege of selecting studies from this program without regard to their order in the regular course is not an assurance of the continuation of this concession in future summer terms. Students should be careful to choose what will let them have at their next enrolment desired studies regular in the course.

The repetition of the same subject at different hours on the program is designed to give opportunity for all to select what they want without conflict. The right is reserved to omit any of the classes here announced, or to place them in the afternoon, if fewer than ten

students enroll for them. An attempt will be made to divide any classes in which more than forty students enroll.

Practice in teaching will be given to those who need it during the summer school for an early completion of the Normal course. The hours will be arranged to suit convenience.

Mr. Carney and Miss Jones will, after July 3, leave their work to Misses Phelps and Cochran, respectively. Mr. Payne will, for the last week, secure a substitute.

Persons who are fitting in the subjects required for a teacher's certificate, and are not sufficiently advanced to take the work in classes announced in this program, may receive instruction at the rate of one dollar per subject for all or part of the ten weeks in classes that will be specially formed for them. Special fee arrangements are made for the smaller children who enroll, and the practice school will afford excellent facilities for the work of teachers who wish to make a specialty of primary grades.

As will be noted in the curriculum number, which can be had on application, primary methods, as announced in the summer school, is a substitute for the kindergarten and primary methods given during the regular school year.

Program of Summer School, Fort Hays Branch, 1902.

BEGIN. A. M.	MR. PICKEN.	MISS KELLER.	MR. CRAWFORD.
7:30	Arithmetic, A.	Botany, B.	
8:40	Algebra, B.	Geography, A.	Penmanship.
9:15			Geography.
9:50	GENERAL EXERCISES.		
10:05	American History and Constitution, C.	Elocution, A.	Physics.
10:40			Physiology.
11:15	School Law and Management, C.	Grammar, B.	Grammar.
11:50			Reading.

Mr. Crawford's subjects in the above program are what the Normal School announces as special subjects for preparation for admission into the Normal classes. The last four weeks of these subjects will be devoted to the regular outline of the institute course. Those who are enrolled in the summer school will be admitted to the institute by virtue of the regular institute fee paid from the summer-school fund.

The faculty announced for the Fort Hays summer school offer the subjects most likely to be in greatest demand, but they undertake to teach other subjects in the regular course for that school if as many as ten students request them. The fees for the summer session of the Auxiliary Normal will be five dollars for each person enrolled, and will constitute the entire support of the session, as the appropriation is used entirely for the regular sessions contemplated in the legislative provisions. Fees for either summer or regular sessions received at either of the banks in Hays. The Normal office is not prepared to make change nor to issue receipts directly to the students.

The Fort Hays Branch.

Faculty.

JASPER N. WILKINSON, President.

WILLIAM S. PICKEN, Principal.

ANNA KELLER, Assistant Teacher.

JAMES E. CRAWFORD,
Special Teacher for Summer Session.

The course of study will be the first two years of the tabulated course, on page 4 of our curriculum number, spelling and rhetoricals being included, as announced on page 7.

Special classes will be formed, as announced on page 9.

Each of these subjects will be given at least once a year, if desired. In the work of the tabulated course, the requirements as to antecedent studies will be suspended by the Principal for individual students on particular studies, as far as he may deem necessary to give access to full work on the program, but students failing on any study in the tabulated course will, until it is completed, pay a matriculation fee equal to the charge for a single subject in a special class.

The completion of the work mentioned above will admit the students to the third or the fourth year of work in the main school, at Emporia, and will also give to persons not less than sixteen years of age a certificate, which is a legal certificate to teach in any of the public schools of the state except high schools, and good for one year.

The summer session will begin in the Fort Hays normal buildings, June 23, and continue nine weeks. Enrolment for the classes of the school year will be made at any time during the summer session, and modifications made as may seem necessary in the program, that will have been published by that time, for the opening of the regular work in September.

The citizens of Hays announce ample accommodations for summer-school students at the following rates:

Unfurnished rooms, capable of accommodating from two to four students, rent from \$2 to \$4 per month.

Furnished rooms, same capacity, \$4 to \$6 per month.

Meals, without room, \$2.75 to \$3 per week..

Meals, room, fuel, and lights, all at one house, \$3.50 per week.

By the time school opens, in September, arrangements still more satisfactory will doubtless be offered.

All the matters not mentioned above, as to the conditions at the branch school, can be inferred, in the light of the above, from the announcements elsewhere in this Bulletin.

All communications pertaining exclusively to the branch school should be addressed to President J. N. WILKINSON, or Principal WM. S. PICKEN, Hays, Kan.

Branch Normal Buildings.

The hospital building at the fort in Hays has been selected as a temporary home for the branch Normal. Being a one-story building, its ceilings are quite high. A plan of the structure appears herewith, and an examination of it will show that it is quite well adapted to the temporary use to which it is to be put.

Two commodious rooms, each twenty-four by forty-eight feet, connected by a long hall which is flanked on either hand by a series of small rooms, constitute the main buildings. From the main structure spring two wings, forty feet apart, each forty feet in length and over twelve feet wide. These wings will furnish one good recitation room and small rooms suitable for cloak- and toilet-rooms.

Of the small rooms off the long hall or corridor, the largest, with northeast exposure and good light, will be used for the library and reading-room. Just across the hall from the library will be the principal's office, a room which, while small, is yet quite suitable for the use indicated. The remaining rooms will be used, the first as a laboratory and the second as the room of a young man who will be employed as night-watch.

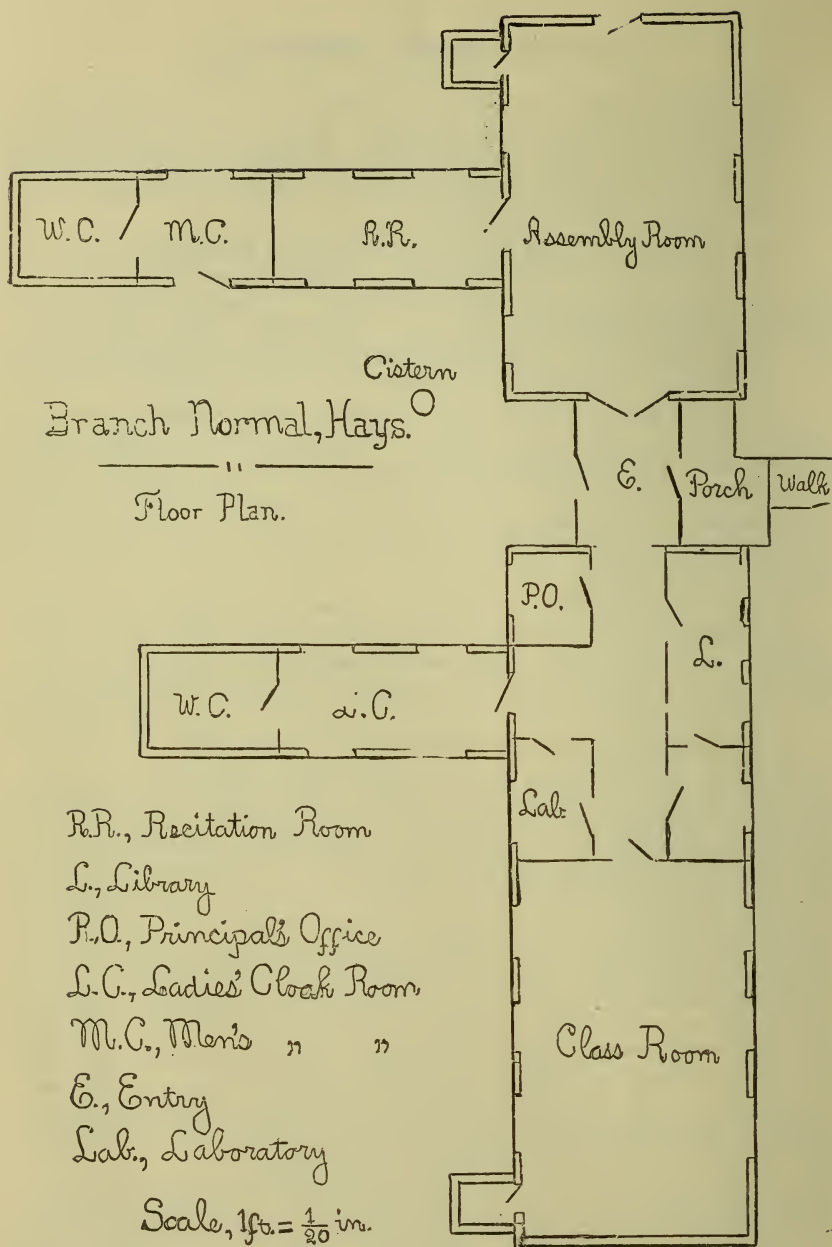
Full arrangements have not as yet been made in regard to a room for a gymnasium, but a stone building twenty feet wide and nearly a hundred feet long is among the accommodations at our disposal for that purpose. Ample apparatus for gymnasium has been purchased, and good facilities will be afforded for physical training and athletics.

THE LIBRARY AT THE FORT HAYS BRANCH.

The library for the Fort Hays branch will start with a systematic organization and an initial equipment of books that will place it in an enviable position for so young an institution. Something like \$1000 will be invested in books to start with. This will be supplemented with an unusually large number of government publications. Commissioner Wm. T. Harris, of the Bureau of Education, has given his personal attention to selecting the most valued publications of the bureau, and some of these not generally obtainable have come to us. Congressmen Scott and Reeder are both interesting themselves particularly in our behalf, and some of the rarer and more valuable publications of the different departments will be ours as a result of their efforts. Prof. A. B. Baker, another staunch friend of the new school, for ten years in the Smithsonian Institution, has expressed his interest in our work and will see that we are remembered for the best issues of the publications of that great institution.

Two consignment of books, one for general history and one for school management and its allied professional branches, have already been received. In selecting books, the experience of users of the large library in the main school at Emporia is being utilized in ordering books for the Fort Hays branch.

Great care is being taken that the new library at the Fort Hays branch shall be well balanced, workable, and in every respect modern.



State Normal Bulletin

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EMPORIA, KANSAS, MAY 6, 1902.

Inter State Oration Contest.

By 8 o'clock on May 8 Albert Taylor Hall was packed and before 8:30 people were turned away because all available standing room had been purchased by early comers. "Boom, boom de aye, boom, boom de aye, Iowa Normal, Iowa," came from the allotted seats of that delegation. "Rip, ray, roy, long, boy, Illinois," yelled the lusty fellows in the seats of those friends. Missouri under the balcony on the west had a delegation of strong lungs and we heard enough of them to learn that they were from "district tewin old Missou" "Ole Oleson, Yohnny Yohnson, Oskosh, Wisconsin" came from the small numbers of that delegation. It was weak at first but soon all took it up and gave a big hurrah for that distant sister school on the lakes. Kansas was there also and her "Roria, Roria, Rah, Rah, Ren, Roria, Roria Rah, K. N." shook the roof. Mr. Butler's orchestra opened the program with a very enjoyable number. After the invocation by Mr. Hill the audience remained standing to sing America. Immediately thereafter J. W. Woodford started out the contest at a merry clip with his earnest talk about "American Diplomacy." His oration was without a flaw. That he should win second prize and the medal of the interstate association is to be counted hardly less complimentary than the medal for first place which was captured by the next speaker, W. R. Mofet of Illinois, who chose as his subject, "Peter Abelard." Careful preparation was shown in movement, utterance and even in the very dress of the Illinois speaker. The prompting he received when hesitating lowered the estimate that the audience had formed of him as it seemed unfair toward the other orators. However, the audience did not know that the other orators could, according to the rules, have been prompted as many times as they wished. After

music by the Minnesingers, E. W. Vogle delivered his oration, "Savonarola," which was awarded fourth place. This was a fine study and was worthy a high place among good orations. "A Plea for Shylock" pleased lovers of Shakespeare and the ease and grace of delivery that Miss Ray of Wisconsin used placed her easily above Missouri and Iowa, and many would have been surprised had she been given lower than third place. The Missouri oration "The Supremacy of American Commerce" by Miss Nora Norman, was the last oration on the program. It was likewise the last oration by the judges' decision. The Minnesingers sang again and were brought back time after time and the appreciation of the music by the large number present was marked by calls for them after they had evidently "run-down."

The good natured banter that had started early in the evening now commenced again and was freely and joyously entered into by all. When the decision was finally made the contestants were carried from the platform out into the auditorium and the Illinois delegation sang "Illinois." The friends adjourned to their headquarters to hold receptions until a late hour.

About 1200 people were present at the contest.

The figuring of the decision for the orations shows that the plan adopted a few years ago by our oratorical association has now, when used by the Inter State, been the means of depriving us of first place. If that place had been awarded by the sum of ranks, Woodford's sum would have been the smallest of all, his total being 19, while the totals of the others ranged from 20 up to 30. It is an interesting reminiscence in this connection that the first use of this decision by reciprocals of ranks as invented by Prof. Bailey, worked the defeat of his son, Alfred, for second place in our own contest, but it secured first for our representative, then Allan St. Clair, who took first place in the Inter State under the old rules of that organization. It should be remarked in this connection that no one thinks of challenging the decision as reached by the plan agreed upon and so far as we know, all believe that this plan is the best.

Comparing the ranks of Woodford and Mofet we find that five of the eight judges placed Mofet above Woodford.

Banquet.

Late on the night of the Oratorical Contest, the visiting friends and a sufficient number of students and faculty to make three hundred guests in all sat down to a banquet spread in the gymnasium. The oratorical association had the banquet well in hand, the occasion proving to be one of the most enjoyable in the history of our banquets. Toasts were given after the tables had been cleared, and these were, to many of the guests, of great value and pleasure. It is to be regretted that in order to make the train, the Missouri delegation had to leave before the last course was served. We beg to say they must also have regretted the going as they stayed as long as possible. Some think they stayed too long, as it is more or less embarrassing to board the cars in full evening dress. Prof. Hill, as toastmaster, introduced the toasts and toasters in the following order: "Ye are Welcome," C. M. Ware, Kansas; "When Greek meets Greek," President, Holsey, Wisconsin; "The teacher at Vanity Fair," President Cook, Illinois; "Is the Forum in Ruin?" Miss Oliver, Iowa; "Being then Doing," President Boyd, Oklahoma.

The Mit-Way mandolin club furnished music for the occasion.

Rev. W. J. Dalton of Kansas City has accepted the invitation given by the faculty for the preaching of the Baccalaureate sermon June 1st. A great number of competent critics who have heard him speak, agree in reporting him as eloquent and effective. He has been identified with all the best movements in Kansas City during the last quarter of a century, and has been a close student of early Kansas records in connection with the history he has been writing, concerning the earliest Christian missions in this region. His appearance on our platform at that time will add to the interest of this year's commencement week.

The sale of season tickets for the base ball games has been so extensive as to insure not only the financial success of the games, but what is more important, the enthusiastic attendance of supporters who will enjoy an outing whenever we have a game.

L. W. Baxter has received the well earned recognition of a reappointment as territorial auditor and school superintendent in Oklahoma.

Work Begun.

The formal breaking of the sod for the new library building took place Friday afternoon, April 11th. A temporary platform was constructed at the southeast corner of the site, from lumber already received for the building. The Normal band led in America, all the audience standing to join in the singing. Professor Hill followed with prayer. Mary B. Martin, who was two years ago our representative in the inter-state Normal oratorical contest, delivered a very excellent oration. President Wilkinson, who introduced Miss Reneau to lift the first spadeful of sod, explained Judge Kellogg's unexpected detention from the position of presiding officer for the occasion and also added the following concerning the building: "Its front will be twenty five feet from the north side of the present sidewalk, and its east line will run twenty feet west of the west side of the main building. Its dimensions will be ninety feet front east and west and eighty feet in depth, and the height above the ground will be about thirty-five feet. The principal material will be red brick, the foundation will be Cottenwood stone, and the trimmings will be terra cotta of about the same color as the stone. The building will be occupied in September, 1903."

Hon. E. W. Hoch, of Marion, made the principal address of the occasion. He spoke entirely without notes and practically extemporaneously, for, although invited when the occasion was first planned, he did not until within a few days expect to find time. He counseled the students to read good books, for one's character can be judged from the books one reads quite as positively as from the companions one chooses. It is not a compliment to say one is an omnivorous reader, more than it would be to say that he is an omivorous eater. As a newspaper man, Mr. Hoch felt that he could caution against the spending of too much time on transient literature. Ten minutes a day should be enough for two daily newspapers. His remarks were heard attentively by the entire audience, about two thousand people, and he abundantly deserved the hearty applause frequently given.

T. W. Conway, of the class of '79 was elected on April 7 to the presidency of the Northwestern Normal school at Alva, Okla. His term of service will begin July 1.

Impressions.

In the psychical world "Impression" is a factor that stands close to "suggestion" in the progress of development. Slight of hand performers and magicians are not the only ones who take advantage of those physical phenomena by which we are tricked. Cards, eggs, kerchiefs, flowers and such are taken from a hat borrowed from some one in the audience. Feeling inclined to be sick you visit the doctor who gives as a remedy some bread pills which you take and find yourself almost instantly relieved. A gold brick or "Tontine" man "pulls the wool" over your eyes by his honeyed sophistry. There are numerous other professions that have their foundation on some such basis. But even more dangerous though less obvious instances occur. In a late issue of the *Warrensburg Missouri Review* the writer, Modestus Stewart, describes one item in his "Among the Rockies" as follows:

"And moving on we come to the 'Cave of the Winds' where the soft zephyrs fan in restless quietude or leap forth in gurgling hisses. Oh, if the ear of man could interpret these passing waves of air, what a varied and interesting story they would relate. Or are they but the breathing of some great monster buried deep in earth. Ah how easy it would be to be superstitious! And at last, bending or kneeling as it were, surrounded by the strange raw beauties of nature and before nature's God, in humble, though blind adoration, seeking divine guidance from his mighty hand, we here know and realize that it is not all of life to live, nor all of death to die. Here, gazing upon the grim hills and frowning pillars, and where the noisy brook chants a familiar yet discordant strain, restive man will find quietude and rest, and the poet his theme and the philosopher his book, written in the surroundings."

Perhaps Modestus was too modest to be self assertive. To find out the truth about such places it is often well to catch up the guide on every possible occasion at the same time it is natural to expect a ready answer. It may have been that at one time "soft zephyrs" did "leap forth in gurgling hisses" but not so now. Beyond doubt the caves known now as the "Cave of the Winds" and the "Grand Caverns," directly opposite each other and not more than a quarter mile walk over the low mountain from the entrance of one to the

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entrance of the other, originally belonged to the same subterranean passage for now the entrance of each is also its exit. And now, possibly for reasons of revenue from visitors, the two caves are to all intents and purposes, separate. The "Cave of the Winds" could just as well be called the "Cave of Hissing Zephyrs" so far as the wind element enters, for at the mouth of the cave there is no more wind than at any other point on the mountain side similarly located and there are no internal currents to blow out visitor's torches. Nor does the lack of this wind detract from the attractiveness of the cave. After all, if the public is to be worked it would better be worked on schemes based on nature than on "endless chain" systems and "get rich quick" games. There is truth in his saying, "it is not all of life to live." Sad to relate, many are impressed with every story as one of truth. When we are able to get out of the time that such psychological phenomena affect us passively instead of actively, when we cease being mere clay, in which every impression leaves simply its mark, then we are living. The writer of the above article was either not much an observer or ignorant of what the "Cave of the Winds" really is. "How easy it would be to be superstitious" for ignorance and superstition are twins. Lest the writer of the article think this is directed in a personal way it is only fair to say that such was not the intention. But to an observer "the soft zephyrs fan in restless quietude or leap forth in gurgling hisses" leaves a bad impression.

What They Found.

When the senior class began considering what they, according to custom, should leave as a token of their existence to remind later classes that there was once a class of 1902, a committee went through the building to see what could be found. A report of their trip would not be disinteresting.

It was found that the later classes were leaving more durable, more useful legacies than the earlier, due to the fact that increasing numbers in the classes make it possible now to have a larger fund from which to draw.

The '85 class banner has this motto: "Then the full corn in the ear." The class of '86 decorated the Literati hall with "La Via Appia," the Lyceum hall with "Un Repas Chez Lucullus,"

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and to the Belles-Letters hall it left Munkacsy's "Christ Before Pilate." Their banner bore the motto, "Maintain the truth." The inscription on the class banner for the year 1888 is "Counsel and Help." The class of '89 thought Latin would better express their thoughts, so their banner says "Non Forma Sed Spiritus." The mottoes for the classes of '90 and '91 are "In Veniam Viam Aut Faciam" and "Veritas Petenti Obvenit," respectively.

The class of '92 presented the institution with a picture of L. B. Kellogg, by Griffith. This hangs over the door of the reading room of the library. They also stick Latin in their motto and "Ad Vim" graces their banner. Classes '93 and '94 presented the marble pieces "His first lesson" and "Her first lesson" that are found on the railing of either box in the auditorium.

The fountain at the west of the building is historical, having had its start in the grounds of the Women's building at the Chicago World's fair. The class of '96 purchased it, chisled their motto "Dies Diem Docet" on it and planted it with due ceremonies.

At the foot of the east stairway to the assembly hall, in an indenture of the north wall, the class of '97 placed a fine cast with their motto. The class of '98 presented the institution with "President Taylor," by Griffith. This very costly picture hangs in the east wall of Miss Clarke's room in the library. This class also put out the "Kodak," which was the first annual from K. S. N. The '99, '00 and '01 classes started and added to the student's loan fund. This has proved the means of helping a good many students to graduate, not by giving them something, but by helping them in a small way.

The class of '01 put out the annual *Thenadays*.

The revised course of study introduces one new subject, library management. It will probably not be offered on the program before the latter part of the next school year. The giving of primary methods as an equivalent for kindergarten methods in the course had been previously announced. Only one of the three subjects named above will be required for graduation in any course. Elocution will no longer be accepted as a subject for calisthenics.

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Base Ball.

Ottawa and the Normal crossed bats on April 30 and there-on hangs a scalp to Manager Martin's belt, score 14 to 12 favor of Normal.

A few minutes before time to begin the game, the Ottawa manager read a letter said to have been received in this city from a traveling man, the statement that Seright had, in 1898, received pay for playing in the Pleasanton team. It was too late to communicate further without delaying the game and although Seright's having previously signed the statement that he was eligible under the Topeka Conference, ought to have been as good evidence as this mysterious letter, the announcement was made that he would be retired until there was time to submit the letter to the referee. Soon after this, Manager Martin received a letter from Mr. Luillieur, a business man in Pleasanton, who was manager of the team Seright had played in and who stated that no one of that team ever received any remuneration. The letter was forwarded to the referee and the following telegram was returned:

Columbia, Mo., May 5, 1902.

Mr. Carney, Emporia Kan.

Luillieur's letter of Seright's amateur standing satisfactory. Pay no attention to letters you are not allowed to see.

CLARK W. HETHERINGTON,

Referee Topeka Conference Rules for the state of Kansas.

May 3 the Normal won a game from Fairmount college by a score of 17 to 5.

May 7 a big crowd watched the interstate game. Missouri and Kansas played even for seven innings—2 and 2—but in the eighth, Missouri scored 3 and so the game closed. A good game with a 5 to 3 score in favor of the visitors.

At our game with Missouri the following day both Illinois and Iowa joined their shouts with Missouri. In spite of their lusty yelling the game ended one better for Kansas than Missouri had done the previous day, while Missouri only had the number we stopped with the day before. "There are no flies on us," sang Missouri. By which was meant that they had no winks to use in chasing the hits Kansas made. The last man crossing home plate left the score 6 to 2 in favor of Kansas.

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Seniors 10, Faculty 9.

For the first time in the history of the Normal a game was played between the members of the faculty and the senior class. Prof. Ellsworth was mortally offended because his name did not appear on the faculty line-up and threatened to carry the matter before the regents but finally allowed the game to be played provided he could carry water, so the game started at 4 o'clock on Friday, April 11, for a five inning affair. Captain Triplett won the toss-up and chose his "ins," while Captain Canty took his "nought 2's" out to their positions in the field. Senior Parker lost the key to the spring in his arm, and did not get wound up until the professors had scored four in the first inning. Dr. McGowen more than balanced accounts with Parker by driving out a two bagger the first thing. Superintendent Green (called Sup. for short) then gave an illustration of "walking the chalk" to first base on four balls. This is a very difficult feat but with Parker's aid it was accomplished twice in succession. Mr. Carney followed and then after Dr. Triplett came the whole string of professors until the batting list was ready to start over again. Then the faculty went to the field and the closely packed grand stand cheered to a woman—only three or four men were in the grand stand as there were enough ladies present to occupy the entire seating room—and the three hundred on the bleachers and side lines cheered lustily to see the members of the faculty in the yellow suits of the first team. Director Huey stood back of the bat and gave the signal for Sup. Green to "stick em over." The seniors started out as if they meant business, but scored only three runs the first inning. The only member of the faculty who was not in a ball suit was Prof. Payne. He would have played a better game in the field if he had not had his "habits" on for when a ball would come out his way those clothes would have to figure angles and hypothenuse relations until all of a sudden he would remember a short cut and slam the ball second. At the bat Prof. Payne was one of the best. The star play was in the second inning when Miss Rosendale caught a high foul fly that came down on the side line. Arrangements had been made that the game should be but five innings but at the end of the fifth the score stood 8 to 8 and 1 at the

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end of the sixth it stood 8 to 8. In the first of the seventh the faculty scored one making the score 9 to 8 in their favor. The crowd was excited to the highest point it had yet had occasion to reach. The seniors came to bat and went out one, two, three—no they did not. They went out one, two, but the three was delayed for C. M. Ware surprised himself and others just here by driving a two bagger into center field, one man crossing the plate, tying the score 9 to 9. The next senior up had two strikes. The excitement was beyond measure. It looked as if another inning must be played. People forgot that it was 6 o'clock. They saw nothing but the ball. The pitcher for the faculty nerved himself and put the ball straight over when, biff, up into the air went the little ball. Gause stretched his legs and Payne swung his arms but to no avail. The ball struck the ground and Ware scored. Thus the game ended. The seniors had worked hard and so had the faculty. The crowd went home saying that the most exciting game ever played on Mit-Way park had just been pulled off. The following is the lineup:

FACULTY	position	SENIORS
Huey.....	c	Washburn
Green.....	p	Parker
Carney.....	1 b	Mossman
Triplett.....	2 b	Ware
Rhodes.....	3 b	Canty
McGowen.....	s s	Laird
Ellis.....	1 f	Pennel
Gause.....	c f	Ganoung
Payne.....	r f	Treadway

Umpire, Wilhite: score, faculty 9, seniors 10; crowd, one thousand.

Comments: Triplett is one of the best base ball players in connection with the Normal. Ellis won the name as a fine fielder and a good looker in a baseball suit. Gause just began to get on to Parker's arm movement when the game closed. Rhodes was a popular man with the crowd and when he got hit by a pitched ball there arose a question in the minds of some as to whether or not Parker will get a passing grade in general history. Huey, back of the bat, played an exceptionally good game while McGowen on short and Carney on first were in the game on every play. It has been suggested that the senior class in another year will find a hard proposition if they play the faculty as no doubt the sport loving professors will continue some little practice occasionally.

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The Annual Board Meeting.

The rules appointing April as the month for this meeting were suspended this year in order to take prompt action on the question of building a new structure for the branch Normal. As it had been expected that the appropriation would be available by March 20, that was the date chosen. The attorney general released the funds early enough for this meeting, but the bids received on the proposed building did not warrant undertaking to use for it the seven thousand dollars that must be drawn from the state treasury by July 1, if at all. With the expectation that an appropriation will be made soon for a new building, the intention now is to fit for temporary use, with as little expense as possible, two of the old board buildings, and to buy for later removal to new quarters, the very best furniture and other equipment that can be obtained, before the appropriation lapses. The summer school beginning June 23 will be able to occupy the refitted building, the executive committee of the Hays Commercial club having given assurances that the sidewalks will be extended by that time.

The course of study for the main and branch Normal, as it had been recommended by the faculty and printed in the curriculum number of the *Bulletin*, was adopted, except the offering of a diploma for the English-Latin course. All offers of special diplomas were declared withdrawn after June, 1905, no diploma being promised after that time except the life certificate diploma for the completion of a four years' course. The diploma for the elementary course will be issued for the years 1903 and 1904, in order to give time for the completion of that course by all who have entered with the intention of taking it. The change in the proof was made concerning the English-Latin course, along with the other items for which the *Bulletin* had been holding back, but may have been omitted from the revised proof in the final make up. The first two years of the tabulated course was adopted for the branch school, with the provision that a student failing in a subject shall be required to pay a matriculation fee for taking it over or for continuing in school without taking it, the rate being the same as for special preparatory classes, \$2. for a single subject, or \$5 for from three to five subjects. The election of the faculty for the ensuing

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year at the main school, which is usually a question for the annual meeting, was disposed of by the resolution that all the teachers for the current year be considered as engaged for the following year, unless resignations are filed by April 1, or asked by the board at its annual meeting. This action if taken by boards of education generally, would greatly relieve the tension of the closing weeks of the school year, and would largely add to the efficiency of the schools if adopted with the reservation that resignations may be demanded at any time for cause.

The board adjourned to meet at Emporia commencement week.

Alumni Changes.

Hand, Lillie M., '99, teacher city school Blackwell, Okla.

Healy, Clara E., '99, bookkeeper, Concordia Kan.

Horney, Nellie, '00, principal schools, Coats.

Kannard, A. M., '86, principal schools, Toronto.

Mayberry, J. W., '93 '94, teacher science, Normal school, Edmond, Okla.

Sheldon, Georgia, '00, teacher high school, Lawton, Okla.

Willett, Delpha, '00, teacher district school, Alden, Kan.

The literary societies make a payment of \$50 apiece this year on their piano debts, this being their year's income from the course of entertainments. The societies have all disposed of their old pianos during the last year or two and have now in their halls excellent instruments. The fact that none had before this exchanged pianos that had seen more than about fifteen years of service, and that some of them have more than once exchanged an old instrument for a better one, shows the high standard of equipment to which our people attain. We challenge the world to show an institution that has more of value or of utility in conditions, furniture, furnishings, etc., for the work of literary societies.

Regent Kellogg and President Taylor have made an important contribution to the success of Kansas schools in furnishing the civil government which was adopted last week by the Text-Book Commission. It will be used in our special class.

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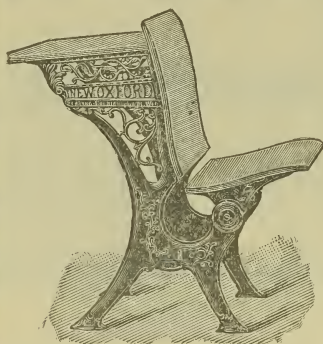
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Debates.

Messrs. Kilmer, Laidlaw and Roland of Missouri were defeated by Messrs. Moon, Sheedy and Gambill on the evening of May 7. The question which Missouri affirmed and Kansas successfully denied was, resolved, that the Frye Ship Subsidy Bill introduced into the 57 Congress is contrary to the best interests of the country. A good house greeted the contestants. Later in the week Messrs. Keath, Shidler and Leimbach, having the same side of the same question that Kansas used so successfully against Missouri, were defeated at Peru, Nebraska. About fifteen Normal boys went to Nebraska with them.

Reports from Decatur indicate that the work on the building for President Taylor's new school is being pushed vigorously and rapidly.

The big dial on the front of the rostrum desk in Albert Taylor hall shows the students plainly where we are in the matter of time.

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FUNK & WAGNALLS Co., Pub., 30 Lafayette Place, NEW YORK.

May Day.

Visiting friends who came from the city were surprised to see what a large number of students the Normal had enrolled, for seldom are the students together at one time on the grounds save at such occasions as this, the May pole dance. The queen of the May was present and the students could not do other than show their respect for her. The band started up with a good march about 12:30 and the visitors were royally entertained by the queen's retainers. A short program in the gymnasium by the model school preceded the winding of the May pole.

Miss Danetta Mitchell has been engaged to assist in the drawing department during the remainder of this school year.

Prof. Gause lectured on Monday April 21 on "Penmanship" to a full house. If Mr. Gause were to accept a call as a humorous lecturer he would make a huge success of it. He explained the relations of modern penmanship to writing of the past. He showed the need of beautiful and accurate penmanship as it alone can live where shorthand and typewriting are so closely allied to business transactions.

"A Contribution to individual Psychology" is the subject of an article by Dr. Triplett. The article is based on contests of words and letters that occur in the mind of Arthur M. Clark. This is a peculiar article the latter part of which is as interesting as a bright bit of fiction.

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Mit Wilhite was made our base ball coach for this season by the unanimous vote of our board of directors at its meeting April 10th. Our director of athletics was made the representative of the board in all matters pertaining to grounds and equipments for all the athletic sections. The board ordered that no students should be allowed to participate in a match game unless listed by the physical director as in satisfactory physical condition. Mr. Carney was also requested by the board to challenge in connection with our match games all violations of the Topeka conference rules.

The class of '02 will put a decorated window in the new library. On this will be their class motto and pin. The committee on collection can very truthfully say this will be a light collection.

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OF

The Department
of Music

Announcements for
1905-'06

Emporia, Kansas

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Announcement, Department of Music

Faculty.

CHARLES A. BOYLE, *Director,*

Voice, Public School Music, Sight Singing, Chorus, Harmony,
and Counterpoint.

MRS. C. A. BOYLE,

Head of Piano Instruction,

Composition, History of Music, Analysis of Musical Form,
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MISS MABEL E. RHODES,†

Assistant in Piano.

MISS PEARL I. BRANN,†

Assistant in Voice and Singing.

* Resigned.

† Elected.

Calendar, 1905-6.

Fall Term opens September 6, 1905; closes November 7.

Second Term opens November 13, 1905; closes January 26,
1906.

Holiday Vacation, December 22 to January 8.

Third Term opens January 29, 1906; closes March 30.

Fourth Term opens April 2; closes June 1.

Annual Commencement Concert, Evening of June 4.

Holidays—All work of this Department is suspended on
Thanksgiving Day, Washington's Birthday, and Decoration
Day. Lessons falling on these days are not made up.

Announcement, Department of Music

ROWLAND'S PRESS
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The Department of Music

AIMS TO AFFORD STUDENTS THE
LARGEST POSSIBLE OPPORTUNITY
FOR THE STUDY OF MUSIC
IN ALL ITS BRANCHES

THE LOCATION of the Department in one of the largest state normal schools of the world, in a city given over, in large measure, to education, having within its borders three of the best public libraries of the state, enables it to place at the command of its students advantages, both professional and artistic, which are seldom excelled. The educational inspiration of the atmosphere in the school, and the general musical and literary opportunities, have been carefully considered in the arrangement of the various courses of study.

Students are taught to value systematic rather than fragmentary study, and are assisted in acquiring a broad musical education, and not merely a superficial knowledge of any one branch. The

Department has at the head of each section a specialist in its particular line of work, which insures to every student the best possible direction of his energies in his chosen line of study. The success which has crowned its efforts is sufficient evidence that its standard of excellence has been fully maintained, and its achievements duly appreciated by the earnest student.

**PLAN OF
INSTRUCTION.**

- I. Public School Music.
- II. Vocal Sight Reading.
- III. Voice Culture.
- IV. Pianoforte Playing:
 - a.* CHILDREN'S COURSE.
 - b.* PREPARATORY COURSE.
 - c.* INTERMEDIATE COURSE.
 - d.* ADVANCED COURSE.
 - e.* POST-GRADUATE COURSE.
- V. Normal Course for Pianoforte Teachers.
- VI. Stringed Instruments.
- VII. Harmony, Counterpoint and Composition
- VIII. History of Music. Analysis of Form.
Æsthetics.
- IX. Ensemble Classes. Chamber Music.
- X. Chorus Organizations.
- XI. Orchestra.

Range of Work.

VOICE CULTURE.

Each voice is treated with reference to the individual needs. Special attention is given to proper breathing and breath-control, correct placing of the voice, distinct enunciation, and to cultivating the musical and artistic perceptions of the student.

Musical training includes the proper development of the physical, intellectual and intuitional faculties. Good singing is the expression of the highest attributes of heart and intellect, using the delicately trained physical organs.

Such exercises, studies and songs are used as will make the voice flexible, strong and extended, securing well-rounded tones, after which phrasing and expression are developed and the pupil familiarized with different styles. After the foundation is secured, the education is prosecuted assiduously through vocalises, (notably those of Concone, Panofka, Marchesi, Vaccai, and others); through songs which are useful for recital, concert, and church service; into the standard and classic works of the masters of music: Handel, Haydn, Mendelssohn, Schuman, Schubert, and others.

Chorus drill and the proper preparation for taking advanced solo positions are at the service of the students in this department.

**PUBLIC SCHOOL
MUSIC.**

Today, music—sight-singing—is a regular subject of daily study in the class-rooms of the public schools of this country from Maine to California, and from the Gulf of Mexico to the Great Lakes. This course is arranged to meet the growing demand for the preparation of persons qualified to teach and supervise music in the public schools. All applicants for this course must give evidence of satisfactory sight-singing ability before undertaking the work prescribed. A diploma is granted to those who have completed the work of this course and complied with the requirements for graduation.

**PIANO-
FORTE.**

The study of the Pianoforte may be conducted along the lines of pure *repertoire* and *public playing*, or in a manner necessary for the student who expects to pursue teaching as a profession. The instruction is based upon the broadest and most advanced lines of modern artistic thought.

The methods used are the result of more than twenty-five years' experience in conservatory and private teaching, both class and individual.

Classical music and the works of the best modern composers only are chosen for study, as our numerous programmes show.

INSTRUCTORS.

Only thoroughly competent instructors, who have received special training, are employed. They were chosen both for their natural and acquired ability, and have proved themselves to be most excellent teachers, as attested by the exceedingly satisfactory results they have attained.

THE VIRGIL METHOD.

The Virgil method is used as a basis of all technical work in the study of the pianoforte. This system includes *every variety of technic*, and many of the mechanical and technical studies are eliminated from the course, as the results which they are designed to accomplish are much more quickly and satisfactorily attained through the use of this method. By this means hours of wearisome, useless practice are obviated, and more time is devoted to the study of *choice compositions* and *musical interpretation*.

The selection and instruction is varied according to the individual needs of the pupil. Many works should be studied by all, but beyond these what is essential for one student may not be necessary for another; hence no prescribed order of study is laid down, as the varied needs of a large number of students demand an elasticity in the course which

Announcement, Department of Music

precludes the possibility of an adequate statement of required work. Our plan is to adapt the instruction to personal requirements, the purpose in each case being the development of a musical touch and a refined and intelligent style of playing.

The department is open to pupils of all ages.

Beginners and those not far advanced are especially welcome, as they possess few or none of the erroneous ideas and bad habits so easily formed by incorrect teaching or careless practice; they therefore receive more readily the correct fundamental principles and can, as a rule, make steady and rapid progress.

Courses.

PREPARATORY COURSE.

Here the foundation is laid for all future excellence, and a knowledge of principles involved and a capability to execute them according to requirements of the methods used, must certainly be acquired before making further progress. *Pupils in these grades are urged to take the special course in sight reading, ear training, and time keeping, which is one of the free classes of the department.*

INTERMEDIATE COURSE.

In these grades work is continued on a broader basis; the pupil acquires more technical skill, and applies it to the study of pieces which are carefully selected according to his or her ability, with a view to increasing finger facility and mental control, and to fostering a true musical growth.

ADVANCED COURSE.

Here the necessary skill is developed to execute advanced and intricate technical work, and the pupil trained to apply the skill acquired, to the execution of difficult compositions and to *public performance*. Those desiring can have practice in accompaniment work with students from the vocal and violin departments.

POST-GRADUATE COURSE.

This course is open only to graduates of the regular course, or graduates of other schools who have done a corresponding amount of work in Theory and Technique. In all cases an entrance examination will be required.

UNDER-GRADUATE COURSE FOR TEACHERS.

The object of this course of study is to train teachers *how* to teach. There are many young

Announcement, Department of Music

teachers and graduates who do not know just the best course to pursue with their pupils, and it is the purpose of this special course to give them instruction regarding the best methods to be used with a variety of pupils.

The work embraces all of the exercises and principles of the methods used, but does not necessarily demand great speed in execution. It *does demand a thorough* knowledge of how to teach every principle and every exercise used.

It also includes the study of suitable material for the different grades and its best interpretation. A large element in the success of any teacher lies in the ability to select the best material suited to the particular stage of the pupil's advancement and which will bring technical and musical results. After years of experience MRS. BOYLE is able to suggest proven material, and teachers in search of music literature adapted to the needs of their pupils will find in this course a helpful solution to their problem.

Candidates for certificates in this course must have finished the prescribed work of the Intermediate Grades, or its equivalent, the Harmony Playing Course and one year each in History and Analysis of Musical Forms.

CHILDREN'S COURSE.

Children taking this course have the advantage of being started in the department methods, and a technical and musical foundation is laid, which is invaluable for future study.

The work is simple, interesting and varied, while such is its thoroughness that those who have passed through it have already begun to be musicians.

In order that the child may receive the greatest possible benefit, graded classes in sight reading, ear training, rhythm, dictation and elementary harmony are held every Saturday morning, and are open to private pupils in this department. Class musicals will be held each month, at which all the pupils are expected to appear during the year.

Class credentials will be given in this course the same as in the adult courses. Upon completion of this course the children will be promoted to the *last grade* of the preparatory course. This insures regular and systematic study, which, in view of future graduation, is an advantage in both *time* and *method*.

INTERPRETATION.

Special attention is devoted to the acquiring of a perfect and artistic execution, to the study of *musical effects* and the dramatic and emotional qualities of artistic piano playing. Pupils in all grades are

taught to play with grace, ease and finish, combined with taste and judgment. Artistic phrasing, artistic use of the pedal, an absolute knowledge of tone and a practical use of its various artistic qualities, are necessary to a true musical interpretation.

**VIOLIN and
STRINGED
INSTRUMENTS.**

The aim of the instruction in violin is a thorough mastery of the instrument with all of the mental, moral and physical development that can be gained from a systematic course of study.

The first difficulties that present themselves to the student of the violin are naturally of a technical or mechanical nature, and it is necessary that these be overcome before the best progress *musically* can be made.

Tone—including the manner of holding and drawing the bow; technique of the left hand—including manner of holding violin with reference to the position of the hand and arm, also the development of the fingers for accuracy of intonation, speed, and endurance, are important features of violin study and are carefully and persistently taught. Exercises, studies and solos are selected with a view to advancing the pupil in the most thorough and rapid manner possible, and at the same time giving him a more refined musical taste, and the ability to perform and interpret artistically.

Thorough courses in Viola, Cello, Mandolin and Guitar, founded on the same principles as that in Violin, are offered, and pupils are given every opportunity for progressive study.

Classification of Students.

The students of the Department are divided into regular and special. Regular students pursue the required work of the regular courses; while special students are at liberty to choose elective courses.

The required work of the regular course is divided between the *theoretical branches*, such as harmony, counterpoint, composition, analysis, and history; and the *technical work* of a performer in some one branch of vocal or instrumental music.

The regular courses must be taken up at the beginning of the year.

Elective courses for special students may begin at any time, and may be pursued without regard to the regular courses.

Special students will receive the same careful attention that is given to the regular-course students.

Promotions in these courses are made as often as the interests of the pupil demand.

Announcement, Department of Music

Special Attention

Is called to the benefits to be derived from the constant association with eager and determined pupils, attendance at the instructive lectures, the various general classes, orchestral rehearsals, recitals, concerts, etc., surrounding the student with that musical atmosphere so essential to advancement, and which tends to a musical culture that is of inestimable value to every musician.

In addition to instruction by teachers of the most modern and advanced pedagogical ideas, the Department of Music will furnish certain advantages impossible of bestowal by private teachers, and met with only in schools of the most ambitious order:

Frequent Public Appearance—the only efficacious remedy for self-consciousness.

Ensemble Playing—trios, quartets, concertos, etc.

Lectures—on musical and literary subjects.

Reading Course—planned with reference to general musical information.

Artists' Recitals—concerts and recitals by eminent artists.

Fundamental Training—in sight-reading, ear-training, time-keeping, hand-forming, etc.

Children's Course—by which young children receive a systematic, fundamental training.

Chorus—for education and experience in the performance of glees, cantatas, and oratorios.

Orchestra—superior drill in this branch of the work.

The various lines of work of the Department of Music are laid out with sole regard to the furtherance of sound instruction and for the utmost possible advantage of every student. The plan aims to afford the widest latitude for the individuality of each. The theories are in accord with the most advanced pedagogy of the day, being based on true psychological laws. Each student is regarded as the pupil, not of any particular teacher, but of the Department, and every advantage possessed by the Department is considered to be the right of every pupil, and will be available to him so far as possible. The student is afforded every inducement and incentive which private instruction can possibly offer, with innumerable important advantages in addition.

No definite time can be fixed for the completion of any line of study, as the difference in age, mental capacity, physical control and musical temperament make it possible for some to progress more rapidly than others; but the Department guarantees unimpeded opportunities for those who desire to study *seriously*. Students may enter wherever their ability places them, and will be allowed to work on as rapidly as *thoroughness* admits.

Two lessons per week are desirable, and in most cases necessary, to make satisfactory advancement.

A pupil taking only one lesson per week would require two years' study in order to complete one year's work.

Announcement, Department of Music

RATES OF TUITION.

Private Lessons by the Term.

Children's Course.

One private and one class lesson per week*---	\$6.50
(All class lessons indicated (*) are given by MRS. BOYLE.)	
Two private lessons per week -----	8.00
Two private and one class lesson per week* --	10.00

Preparatory Course.

(FIRST HALF.)

One private and one class lesson per week*---	7.50
Two private lessons per week -----	9.00
Two private and one class lesson per week* --	10.50

Preparatory Course.

(SECOND HALF.)

One class and one private lesson per week*---	8.50
Two private lessons per week -----	10.00
Two private and one class lesson per week* --	12.00

Intermediate Course.

One private and one class lesson per week*---	10.00
Two private lessons per week -----	12.00
Two private and one class lesson per week* --	15.00

Advanced Course.

One private lesson per week -----	9.00
Two private lessons per week -----	18.00

Parents and prospective students are asked to confer with the Director as to the number and kind of lessons to be taken.

Pupils of any grade may secure lessons of MRS. BOYLE at her regular price.

Vocal Culture, two lessons per week -----	12.00 to 15.00
Violin, Viola, or Violoncello, two lessons per week -----	15.00
Mandolin or Guitar, two lessons per week ----	10.00
Harmony, two lessons per week, in class ----	10.00
Harmony Playing, one lesson per week, in class	2.50

Kansas State Normal School, Emporia

History, one lesson per week, in class -----	2.50
Analysis, one lesson per week, in class -----	2.50
Sight Singing, per term, in class -----	1.50
Piano Practice, one hour per day during term-	\$1.80
Clavier Practice, one hour per day during term-	1.50

Reduction made for increase of time.

Prices in Piano and Voice vary according to the grade and teacher employed.

Regular Course work in any branch calls for two lessons per week.

Pupils taking one lesson per week would require two years to complete one year's work.

Piano Practice.

The Department makes use of fourteen pianos and several Virgil Tekniklaviers. These are at the disposal of students desiring to rent practice.

Board and Rooms.

Pleasant accommodations within easy reach of the building can be secured at very low rates. Students may rest assured that the same kind of accommodations can be secured here at as little expense as elsewhere. No other city in the state has such complete facilities for boarding and rooming. A list of rooming and boarding places is always available at the office.

Classes.

Harmony.

The advantages accruing from a knowledge of harmony are not sufficiently understood except by those who are ambitious to compose. Every singer, performer, teacher and critic is benefited in knowing the principles of chord succession, harmonization, etc. As an aid to sight reading and intelligent memorizing, a knowledge of harmony is indispensable, for it enables one to anticipate a considerable portion of music by being familiar with the notation, resolution and progression of chords in general.

Harmony being the *grammar* of music, it is essential that all who study seriously, whether an amateur or professional, should become familiar with the subject. It consists of a thorough understanding of scales, major and minor; intervals; triades, and chords of the seventh in the different forms; modulation; chromatically altered chords; suspensions; auxiliary notes; organ-point; harmonizing of melodies; also bases, figured and unfigured.

Counterpoint and Composition.

In addition to the year's work in harmony, a year's work in counterpoint and composition is required of all candidates for graduation in piano.

**Harmony
Playing.**

No one can become a musician, an *intelligent* player or teacher of the piano, who does not understand Harmony and the Analysis of Music. The course in Harmony Playing comprises a thorough knowledge of all intervals, chords, resolutions, retardations, suspensions, cadences and transpositions. It is clear, concise and practical, and assists the pupil in acquiring proficiency in reading and analyzing music. This course is indispensable to the pianist or organist, especially to those who wish to accompany the voice, violin or other instruments.

**Analysis of
Musical Form.**

This course treats of rhythm, accent, thematic treatment, etc., with analysis of musical forms, interpretation, orchestration, and various orchestral effects.

It is the design of this class to help students to acquire, through careful study and analysis, a thorough and clear understanding of the foundational structure of music. Pupils are led to understand how music is built up; how one part grows naturally out of another; how from the germ of a simple theme the mighty structure of the sonata or symphony has been evolved. This knowledge is indispensable to the cultured musician. Schu-

mann says: "Only when the form grows clear to you will the spirit become so, too."

**Musical History
and Biography.**

The history of the growth and development of music as art, as well as a knowledge of the classic composers, their lives and achievements, are subjects too frequently neglected by students, who do not realize that more is expected of a cultured musician than simply the ability to play or sing well. This class does not confine its attention merely to a text-book, as the attempt to learn a subject by means of a single book—the text-book method—finds no favor nowadays among educators; but with lectures, essays and musical illustrations a most interesting and instructive course is followed.

**Sight
Singing.**

This branch comprises the art of reading and singing at sight. Pupils who have acquired a knowledge of the elements of music, and are able to read music fluently, can obtain a degree of execution, which, under a different mode of instruction, would require double the amount of time to attain. Solfeggio is the key to all branches of music. The necessity for all vocal as well as instrumental pupils to attend this class, which also includes Musical Dictation, is apparent.

**Chorus
Classes.**

The chorus classes are under the direction of PROFESSOR BOYLE, who has had extended experience in choir, chorus and Chautauqua music, and is thus enabled to make the work practical and profitable. The importance of acquiring the ability to read music at sight cannot be too strongly urged upon those who desire to lay the proper foundation for a musical education.

THE EURIDICE CLUB is composed of young women of the institution, who meet regularly for the practice of part-songs and choruses.

THE ORPHEUS CLUB is composed of young men, who also meet regularly each week, to study glees and standard works for male voices. These clubs are open to students who have attained the requisite degree of proficiency. Their frequent appearance in concert, both separately and in combined chorus work, affords ample opportunity for the acquirement of skill in the rendition of vocal music.

**Class Instruction
in Pianoforte.**

While convinced of the supreme value of private instruction in the acquirement of technique, the Department does not overlook the relative advantage of class instruction in certain branches of the work.

Announcement, Department of Music

Advanced Piano Technic and Interpretation are preferably taught in *private lessons*, for the reason that personal criticism and a fine discrimination as to the pupil's mechanical, intellectual, musical and dramatic ability is necessary for the best and most rapid progress.

Sight Reading, Sight Playing, Time and Rhythm, Ear Training, History, Analysis, Harmony and Harmony Playing, are preferably taught in classes, for the reason that it is more *interesting* and *beneficial*, as well as more *economical*.

A thorough musical education embraces all these branches.

There is much that is necessarily the same for all pupils. This portion of the instruction can be just as advantageously given in small classes as in private lessons, and thus materially *lessen the tuition*. The system of class instruction used is upon the ensemble plan. Each pupil plays during the entire lesson period and receives the full benefit. Class work can only be done effectually, however, when pupils are properly classified as to physical, mental and musical ability. They must enroll and start at the same time.

Class lessons will be given when desired, if suitable arrangements can be made, and those desiring such instruction should make early application.

Sight Reading.

Ear Training.

Time Keeping.

Instruction is given in classes. The work is preliminary in character, yet the majority of students, even those studying advanced music, are deficient in most of these points. All such will find the discipline and training derived from this class of great advantage in their private lessons. This course is one of the many *free* advantages of the department, and all pupils should attend.

Symphony

Class.

The object of this class is the study of symphonies and other concerted music for experience in sight reading. The symphonies being four- and eight-hand pianoforte arrangements of the orchestral scores, students acquire a knowledge of many works not obtainable in solo form. An interesting list of music for this purpose has been selected.

Orchestra—

Ensemble Classes.

The Orchestra and Ensemble Classes give to pupils of the string department excellent drill in these lines of work. The value of ensemble playing cannot be over estimated as a factor in developing sight reading, time keeping and acquaintance with choice musical compositions. For this reason pupils are granted the privilege of joining these

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classes as early as their best interests will allow, and are given opportunity of appearing frequently on programs in this way.

Sonatas for Piano and Violin, Trios, Quartettes, etc., are studied. This is a most important and fascinating branch of the art and is absolutely essential to the finished musician.

Chorus accompanying in cantata, opera and oratorio afford excellent opportunity for this special and important line of orchestra work.

NOTE—Certain of these classes are obligatory upon all who are candidates for certificates or diplomas.

MENDELSSOHN SOCIETY.

This society which is composed entirely of students of the Music Department, meets each Friday evening in Albert Taylor Hall. These meetings afford excellent opportunity for students to increase their knowledge of music and musical literature, to overcome timidity and to acquire that confidence and ease so necessary to a creditable performance in the presence of an audience. These exercises are strictly private and of great advantage to pupils, stimulating them to increased exertion in their studies, testing their improvement and furnishing opportunity for the development of their powers. Here they have an excellent opportunity to enlarge their musical conception and power of expression,

by comparing the interpretations of different members of the society.

After the musical part of the program is over, discussions on various phases of the work, interesting news from the great musical world, and helpful quotations are in order, and this part of the program is, in its way, as beneficial as the first. The programs and all work of the society are under the personal direction of the members of the department faculty.

This feature of the work gives a strength, finish and repose to pupils that can be obtained in no other way.

LIBRARY PRIVILEGES.

All pupils of the Department have access to the large and well-equipped library of the State Normal School, which contains interesting and instructive works on theory, biography, æsthetics, various books of reference, the best musical journals and magazines, and operatic and oratorio scores, which, in the study of musical history and analysis of musical form, will prove of incalculable value to the student.

FREE ADVANTAGES.

In addition to the regular lessons in the different departments, each pupil has, without extra cost,

opportunity to attend the following lectures, recitals and classes, which to the conscientious student are worth several times the price of the tuition :

Recitals of the Department.

Lectures by members of the Faculty and others.

Ensemble and Symphony Classes.

Special Classes in sight reading, ear training, time keeping, etc.

Chorus.

Orchestra.

Certificates and Diplomas.

Grade Credentials.

Grade credentials are issued to those pupils who successfully pass the grade examination in the branches studied. Each credential is a *promotion to the next higher grade.*

Certificates.

Certificates are issued as the result of examinations in the Department of Pianoforte, Voice Culture, Violin and Theory.

Teachers' certificates are granted to pupils who have completed the special teacher's course and complied with the certificate requirements.

Diplomas.

The Diploma of Graduation is given at commencement to those in the different departments who

have satisfactorily completed the regular course of study, and complied with the requirements for graduation.

A Post-Graduate Diploma is offered to students who have the first diploma, and to graduates of other schools who have done a corresponding amount of work. In all cases an examination is required at entrance.

NOTE—The taking of a single certificate does not constitute graduation from the department.

The syllabus of requirements for certificate or diploma may be had upon application to the Director.

General Information.

The school year is divided into four terms of nine weeks each. A summer term of nine weeks is provided for those who cannot attend during the regular school year, or who wish to make up work preparatory to graduation.

Special Students.

Irregular or special students may enter at any time, and will receive the same careful attention that is given to the regular-course pupils.

**Enrollment
Days.**

Students are urged to be present and enroll on the first day of each term, as no deduction will be made for absence from the first two lessons.

We take special pains to qualify pupils for teaching.

Many of our students are filling important positions, and the demand for well-equipped teachers is constantly increasing. This is especially true of those who are prepared to instruct in two or more subjects, such as piano and voice, piano and violin, piano and public-school music, etc. While the Department does not guarantee to secure positions for students completing the full course, every proper effort will be exerted in that direction.

Diplomas are granted on the satisfactory completion of any of the full courses.

Certificates are granted upon the satisfactory completion of certain grades of courses.

Grade credentials are given upon the completion of each grade in each branch of study.

The Department offers the highest grade of instruction and incidental advantages to both primary and advanced pupils. The Director will be pleased to answer promptly any special inquiries that may be made by prospective students or others interested in any of the branches taught.

Regulations.

Tuition is payable each term in advance.

Students will receive a registration card admitting them to a given course of lessons, and no person will be allowed to receive instruction until this is procured.

Private pupils may enter at any time.

Class pupils must enter at the beginning of the term. No deduction made for class lessons missed except for protracted illness.

Pupils will not be received at the beginning of a term for a shorter time than the full term ; and all students entering after a term has begun must register for the remainder of that term.

Pupils will not be allowed to discontinue any study during the term without permission from the Director.

All private lessons lost by the absence or tardiness of the pupil will be the pupil's loss, unless reasonable previous notice of the expected absence is given, in which case the lessons will be made up *within the term only*.

Students leaving or discontinuing lessons during the term time forfeit all payments, *except in case of*

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protracted illness, in which case the balance will be allowed upon a subsequent term, or half the loss will be borne by the Department. *Such credit will date from the time of receipt of notice.*

Pupils are not allowed to participate in any public concerts without permission of the teacher in charge, who will choose and superintend the preparation of music for all such occasions.

All music must be paid for when taken, or at the succeeding lesson. It will be furnished to all students at the regular teacher's rate.

All matters of business connected with the Department, including arrangement for private or class lessons, piano practice, payment of bills, etc., must be attended to *invariably* in the office of the Director.

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**KANSAS
STATE NORMAL SCHOOL,
EMPORIA.**

**Department of Music
and Department of Public
School Music.**



SEASON 1910-'11.

Kansas State Normal School,
Emporia.

**Department of Music, and Department
of Public School Music.**

Season 1910-'11.



STATE PRINTING OFFICE,
TOPEKA, 1910.

Calendar, 1910-'11.

1910.

- September 6, Tuesday Opening of Second Term.
November 11, Friday Close of Second Term.
November 14, Monday Opening of Third Term.
November 24, Thursday } Thanksgiving Vacation.
November 25, Friday }
December 22, Thursday Beginning of Holiday Recess.

1911.

- January 3, Tuesday Close of Holiday Recess.
January 27, Friday Close of Third Term.
January 30, Monday Opening of Fourth Term.
February 15, Wednesday Founders' Day Exercises.
February 22, Wednesday Holiday.
March 31, Friday Close of Fourth Term.
April 3, Monday Opening of Fifth Term.
June 2, Friday Close of Fifth Term.
June 4, Sunday Baccalaureate Address.
June 6, Tuesday Annual Graduating Exercises,
Department of Music.
June 7, Wednesday Commencement Exercises,
Normal School.
June 8, Thursday Opening of Summer School.

Department of Music.

Teaching Staff.

JOSEPH H. HILL, A. M., D. D., LL. D.,
President of the Normal School.

HENRY D. GUELICH, A. B., MUS. B., MUS. DOC.,
Director of Music Department, Piano, Theory and History
of Music.

(Northwestern College, Grand Conservatory of Music, New York;
Virgil Clavier School.)

FRANK A. BEACH, B. L.,
Voice Culture, and Chorus.

(University of Michigan; School of Music, Syracuse University; Juliani School
of Opera, Paris.)

ROBERT T. BLAIR,
Violin, Stringed Instruments and Leader of Orchestra.
(Pupil of Ludwig Becker, Chicago, and E. van Laar, Berlin.)

FLORENCE CROSS,
Piano.
(Pupil of Katherine C. Linn, New York, and Moritz Moscowski, Paris.)

BERTHA CURTIS,
Voice Culture.
(Graduate of Chicago Musical College, and Oberlin Conservatory.)

MABEL RHODES,
Piano.
(Graduate, Bush Temple Conservatory of Music, Chicago.)

GRACE M. RICHARDS,*
Voice Culture.
(Pupil of Emilio Agramonte, New York.)

* Resigned.

ABBIE INGRAM,

Piano.

(Graduate, Music Department, Kansas State Normal.)

CECILE OSBORNE,

Piano and Theory of Music.

(Graduate, Music Department, Kansas State Normal.)

E. FLOY SCHUMACHER,

Voice Culture.

(Pupil of Madame Barbareux Parry, Chicago, and Centralizing School
of Music, Chicago.)

Department of Public School Music.

FRANK A. BEACH, B. L.,

Head of the Department of Public School Music.
Public School Music and Methods.

BERTHA CURTIS,

Public School Music.

GRACE M. RICHARDS,*

Public School Music.

MILDRED BOOMHOWER,

Public School Music.

* Resigned.

Branches Taught.

Piano.

Henry D. Guelich. Florence Cross. Mabel Rhodes.
Abbie Inghram. Cecile Osborne.

Voice.

Frank A. Beach. Bertha Curtis.
Grace M. Richards. E. Floy Schumacher.

Violin and Stringed Instruments.

Robert T. Blair.

Theory and History of Music.

Henry D. Guelich. Cecile Osborne.

Public School Music and Methods.

Frank A. Beach. Bertha Curtis.
Grace M. Richards. Mildred Boomhower.



HENRY D. GUELICH.



FRANK A. BEACH.

Department of Music.

Plan of the Work.

The Department of Music has been organized for the purpose of offering systematic and thorough instruction in piano, voice, violin, theory and history of music. The general plan of the work is twofold—*first*, to give an opportunity to those students who wish to complete a course in the above-named branches; *second*, to offer instruction to those who wish to spend only part of their time in the study of music. Such students may take up special work as may be found suited to their needs and attainments.

Courses of Instruction.

The Department of Music offers three courses in piano, voice and violin, and an extended course in the theory and history of music. These courses lead to a certificate of merit, a diploma of graduation, and a post-graduate course diploma. The work in these courses has been carefully arranged, for the purpose of offering a broad musical training, developing skillful public performers, and preparing students for the profession of teaching.

Piano.

The most important part of a musical education is the study of the piano. The popularity of the instrument, its general usefulness, and the almost endless wealth of piano literature, are convincing facts in favor of this statement. To produce the best results in the study of the piano it is necessary to have a uniform system, logical and practical, based upon the technical and interpretative capacity of the instrument. The requirements of the individual is the key-note of this system. The application of selected studies for overcoming difficulties, the study of memorizing for analytical insight, the study of interpretation for artistic performance, and, in general, the gradual development by means of modern technique, are the methods used in this department for the training of the student. The methodical appli-

cation of these principles will lead the student to understand a composition intellectually and to interpret it with expression and artistic finish. It is the aim of the following courses in piano to prepare students for the profession of teaching, acquaint them with the choicest literature of piano music, and to develop concert pianists.

Preparatory Course.

First Year—Exercises in the forming of the hand, developing the fingers, wrist and arm muscles; technical studies from Koehler, Virgil and Mason; sight reading; easy selections.

Second Year—Technical exercises from Mason and Virgil; etudes for phrasing, rhythm and expression by Sidus, Concone, Gurlitt and Streabbog; sight reading; selections from the best modern writers.

Intermediate Course.

First Year—Etudes for expression and phrasing by Lemoine, Loeschhorn and Concone; octave studies by Gurlitt and Doering; sonatinas selected from the works of Clementi and Kuhlau; technical exercises by Mason, Virgil and Leschetizky; ensemble playing; modern and classic selections.

Second Year—Studies by Loeschhorn, opus 66; Heller, opus 46, 47; Duvernoy, opus 120; preludes by Bach; Vogt, opus 145; Wolff, opus 118; technical exercises, selected; sonatas by Mozart, Haydn and Beethoven; selections from the works of modern and classic composers; ensemble work.

Advanced Course.

First Year—Inventions by Bach; Czerny, opus 740; Cramer studies; Czerny, opus 553; selected technical exercises; sonatas by Beethoven, Mozart and Haydn; movement of a concerto; ensemble playing; modern and classic selections; public performance; theory of music—harmony I, II, III and IV; history of music I, II, III and IV; musical forms.

Second Year—The Well-tempered Clavichord, by Bach; Clementi's Gradus ad Parnassum; octave studies by Kullak; etudes by Moscheles, opus 70; advanced technical exercises; sonatas by Beethoven and Haydn; modern or classic concerto and suite; ensemble work; practical work in musical pedagogy; recital of classic and modern selections; theory of music; counterpoint I, II, III and IV.



ROBERT T. BLAIR.



FLORENCE CROSS.

Post-Graduate Course.

Selected etudes from the work of Chopin, Liszt, Schumann, Henselt and Moscovski; sonatas, concertos and suites, modern and classic; concert selections of the best composers; public recital; theory of music—fugue I and II; instrumentation I and II.

Juvenile Course.

A special course of instruction in piano for children is offered by the music department. The plan of the course is to present the work in a simple, clear and interesting manner, and to train the pupil in the fundamental principles of piano playing. The Fæltton, Fletcher and Virgil methods will be used as a basis for the work.

The tuition for a term of nine weeks for children in the kindergarten and primary grades is eight dollars. This will entitle the pupil to two private lessons and one class lesson per week. In the private lessons the pupil will receive the personal attention of the instructor, and in the class lesson special training in ensemble work, blackboard drill, ear training, etc. A tuition of five dollars will be charged for one private lesson and one class lesson a week for a term of nine weeks.

The tuition for juveniles, from the age of twelve to sixteen, for a term of nine weeks, eighteen private lessons, is nine dollars.

Voice.

No form of music affords more pleasure to the average listener than a song well sung. The performer has his "instrument" always with him. Contrary to the commonly accepted idea, not the few but the majority can cultivate the art of singing. The mass of public singers to-day are not highly gifted, so much as persons of average musical ability coupled with application and wise study.

In learning to sing certain steps are essential: 1. A vocal and physical development, that the related muscles may become accustomed to the new or increased and yet unconscious action. 2. The education of the student's voice through the ear, accomplished only by frequent hearing of all shades of correct and incorrect tone production as illustrated by the instructor. 3. The gradual establishment in the mind of the pupil of an "ideal" tone for his particular voice, which standard becomes the determining factor in all his future accomplishment. 4. The acquisition of

true vocal "sensation" for right tones, as identified by the similarity between the tones and sensations of teacher and pupil. 5. The realization on the part of the student of the varying resonance localities as a result of every pitch change; and of the stability of the resonance-spot for a given pitch regardless of the degree of intensity of the tone. 6. The ability to tune unerringly, instead of singing "flat" or "sharp" as a consequence of mis-directed effort at attempted "tone-placing" and "breath-control." 7. The cultivation and enlargement of the individual tone quality; the development of a perfect diction, coupled with a natural and artistic interpretation.

The following courses are designed with the aim of training choir singers, concert soloists, teachers of public-school music, and teachers of singing. They represent the maximum time required for completion; previous study along correct lines, natural musical ability and uninterrupted application make it possible to shorten the period of training varying with the individual.

Preparatory Course.

First Year—Fundamental principles of voice building; tone and vowel work; correct physical poise, with natural and easy method of breathing; sight reading.

Second Year—Advanced exercises for intensified respiration; exercises in major, minor and chromatic scales; etudes for modulation; sight reading and ear training.

Intermediate Course.

First Year—Panofka, opus 85; studies for enunciation and phrasing; acoustics and vocal physiology; advanced ear training; easy songs from modern composers.

Second Year.—Concone, opus 9; selected exercises from Lankow and Garcia, for attack, and legato; ensemble practice.

Advanced Course.

First Year.—Sieber, opus 93-96; Mazzoni, opus 292; development of correct vocal sensation and individual tone color; selections from English and Italian composers; artistic interpretation; study of ballads and lieder; theory of music—harmony I, II, III and IV; history of music I, II, III and IV; musical forms.

Second Year.—Lütgen's Velocity; Shakespeare, vol. II; selections from opera and oratorio; stage deportment; development of style; individual public recital; theory of music—counterpoint I, II, III and IV.



MABEL RHODES.



BERTHA CURTIS.

Post-Graduate Course.

Designed especially for teachers of singing and advanced soloists; the building of sacred and concert repertoire; chronological programs; arias and ensemble from opera and oratorio; French and German songs of the "New School"; critical study of vocal problems; comparative analysis of Italian and modern voice methods; bibliography of voice production and textbooks on singing; assigned individual teaching under the supervision of head of department; theory of music—fugue I and II; instrumentation I and II.

Violin.

The course in violin playing is logical, thorough and complete, and is in every case adapted to the individual requirements of the pupil. Great care is taken in laying the foundation principles and developing the pupils along the lines of accuracy and freedom of execution. A good technique, though indispensable to violin playing, should be used only as a means to an end and its development as it will serve sane and expressive interpretation. The warmth and breadth of tone, a guarded use of vibrato and glissando, control in diminuendo and crescendo, rhythm in tempo, and the many other characteristic attributes which stamp the violin king of solo instruments, are carefully developed. No efforts are spared that will help in developing graceful and artistic performers.

Preparatory Course.

First Year—Careful study in holding the violin, position of the body, placing of fingers in different keys; fundamental principles of bowing; foundation studies by Gorden and Dancla; violin duets by Pleyel; book I by Kayser; easy selections.

Second Year—Scale studies in all keys, varied fingering and simple bowing; arpeggio forms in first and third positions; study of changing positions; studies by Kayser, book II; etudes by Henning and David; selections.

Intermediate Course.

First Year—Studies in all positions; special studies in changing of positions; etudes by Kayser, book III; violin duets by Maza; symphonies by Dancla; technical studies by Schradieck and Sevcik; ensemble playing; modern and classic selections.

Second Year—Scales in all positions, major and minor, in thirds and octaves; études and caprices by Kreutzer; Technique of the Bow by Cassorti; Perpetuo Mobile by Bohm; Etudes Harmoniques by Leonard; advanced studies in double stopping by Sevcik; duets by Viotti and Maza; concertos by Viotti; ensemble work; selections from the works of modern and classic composers.

Advanced Course.

First Year—Selected études and caprices by Kreutzer; School of Violin Technique, vols. I and II, by Sevcik; Scales, Gradus ad Parnassum by Sauret; studies by Schradieck, books II and III; caprices by Fiorillo; perpetuo by Paganini and Ries; fantasias by Saenger; David's Violin School, book II; concertos, sonatas and selections, modern and classic; public performance; theory of music—harmony I, II, III and IV; history of music I, II, III and IV; musical forms.

Second Year—Artistic studies by Maza; School of Violin Technique, book III, by Sevcik; Gradus ad Parnassum, book III, by Sauret; ten characteristic studies by Alard; Spohr's Violin School; caprices by Rhode; advanced technical exercises; concertos, sonatas and selections from the works of modern and classic composers; ensemble playing; practical work in musical pedagogy; public recital; theory of music—counterpoint I, II, III and IV.

Post-Graduate Course.

School of Violin Technique, books III and IV, by Sevcik; Gradus ad Parnassum, books III and IV, by Sauret; six sonatas by Bach; caprices by Paganini; concertos, sonatas and concert selections from the works of Beethoven, Mozart, Spohr, Vieuxtemps, Wieniawski and Mendelssohn; public recital of modern and classic selections; theory of music—fugue I and II; instrumentation I and II.

Juvenile Course.

A prominent violin teacher and artist of New York City says: "The study of music should begin as early as possible. A solid foundation is indispensable if good results are desired; thus a thoroughly competent teacher is essential from the beginning."

The course of training as outlined in this work is especially adapted for children and is designed to give them just such thorough, fundamental training as will enable them to take up the advanced courses intelligently and with greater ease. Too much

stress cannot be placed upon a thorough and correct foundation as a means to future advancement. It is in the beginning that habits of playing are most easily acquired. If these habits are correctly formed the pupil's advancement may go on uninterrupted; if incorrectly formed, then the pupil must at some future time take time to go back and correct the mistakes or the progress is retarded and often must stop altogether.

The tuition for a term of nine weeks, eighteen private lessons, is nine dollars.

Courses in Theory, Composition and History of Music.

A knowledge of the theory, composition and history of music is now commonly recognized as a part of the general education of the student. Many of the leading universities and normal schools are offering complete courses as elective studies. In some institutions a certain amount of theoretical and historical work in music is required in the regular college course. This tendency is the natural result of a gradual growth in the taste and appreciation of musical classics. In order to understand and enjoy the masterpieces of the great composers, a knowledge of their construction and development is necessary. The courses given below aim to meet this requirement. The plan of the work is to train the student to understand music as a science, by the study of musical forms and the technique of composition, and to develop originality in inventing and constructing musical compositions. The work in original composition will depend, to some extent, upon the ability of the student. While only a certain amount is required with each course, ample opportunity will be given to those who wish to specialize in this line.

Harmony.

COURSE I. A study of the fundamental principles of harmony; origin and development of major and minor scales and intervals; common chords and their inversions; circle of related keys; transition and modulation; ear training; harmonizing melodies. Tuesday, Wednesday and Friday. Given each term.

COURSE II. Chords of the dominant seventh, ninth, eleventh and thirteenth; dissonant chords; altered chords; cadences; modulation and ear training; original work in harmonizing melodies. Tuesday, Wednesday and Friday. Third term.



ABBIE INGRAM.



MILDRED BOOMHCWER.

COURSE III. Suspensions and retardations; passing and changing notes; pedal or organ-point; modulation; original work in composition. Tuesday and Friday. Fourth term.

COURSE IV. Open or vocal harmony; chords of five or more parts; modulations; use of minor scales in different forms; practical application of harmonic principles in original work. Tuesday and Friday. Fifth term.

Counterpoint.

COURSE I. The principles of harmony as applied to the melodious treatment of several voices or parts in combination; strict counterpoint in two, three, four and more parts. Tuesday, Wednesday and Friday. Given each term.

COURSE II. Free or modern counterpoint in four parts; chorals and melodies harmonized with and without cantus firmus; original work in composition. Tuesday, Wednesday and Friday. Third term.

COURSE III. Counterpoint in four, five, six, seven and eight parts; vocal counterpoint with analysis of choral works; exercises in free composition. Tuesday and Friday. Fourth term.

COURSE IV. A study of double, triple and quadruple counterpoint; application of counterpoint to practical composition; analysis and original work. Tuesday and Friday. Fifth term.

Fugue.

COURSE I. A study of canon in two or more parts or voices, similar and contrary motion; the elements of a fugue; original work in composition. Monday, Wednesday and Thursday. Second term.

COURSE II. Analysis and composition of fugues, instrumental and vocal; original work in advanced forms of composition. Monday and Thursday. Third term.

Instrumentation.

COURSE I. This course embraces lectures on the art of instrumentation, with special reference to the compass, quality of tone, balance and contrast of the various instruments; exercises in simple orchestration. Monday, Wednesday and Thursday. Fourth term.

COURSE II. Practical work in orchestration in the larger musical forms, using for this purpose selections from the standard works and the original compositions of the student. Monday and Thursday. Fifth term.

Musical Forms.

COURSE I. An analytical study of the elements of musical composition. This course is specially designed for those who desire to understand and appreciate the works of the great composers as embodied in their symphonies, overtures, sonatas, operas, oratorios and chamber music. Monday and Thursday. Second term.

History of Music.

COURSE I. The origin and development of music of ancient and oriental nations; lectures and readings. Tuesday, Wednesday and Friday. Second term.

COURSE II. Music of the early Christian age; the beginnings of polyphony culminating in the works of the school of the Netherlanders. Tuesday, Wednesday and Friday. Third term.

COURSE III. History of the opera and oratorio; symphony, sonata and overture; development of musical instruments. Tuesday and Friday. Fourth term.

COURSE IV. A study of the music of the seventeenth century; biographies of the great composers of the classic, romantic and modern schools; analysis of their works. Tuesday and Friday. Fifth term.



CECILE OSBORNE.

General Information.

Requirements for Graduation.

A certificate of merit will be given to those students who complete successfully the first year of the advanced course in piano, voice or violin.

A diploma of graduation will be awarded to students who have satisfactorily completed the second year of the advanced course in piano, voice or violin.

Students who complete the post-graduate year in piano, voice or violin will receive a diploma stating the amount of work accomplished.

Recital Hall and Equipment.

The Albert Taylor Hall is used for all recitals and concerts. It is furnished with a new Steinway concert grand piano and a two-manual organ.

The studios and practice rooms have been equipped with new pianos and claviers.

Organizations.

The department of music maintains a number of organizations for the special benefit of music students and students of the Normal. These are free to all students who can meet the entrance requirements, and include the following: Orchestra, choral union, band, mandolin and guitar club, glee club and ladies' chorus.

Recitals and Concerts.

The work of the year is interspersed with public recitals and concerts given by pupils, members of the teaching staff and musical organizations.

Summer Term.

Students may pursue any of the regular courses during the summer term.

Regulations.

All tuition is payable strictly in advance, at the beginning of each term.

All work in this department is suspended on legal holidays as given in the calendar of this catalogue.

Students may enter any time. However, it is best to enroll at the beginning of a term.

All lessons lost by absence or tardiness of the pupil will be the pupil's loss, unless reasonable previous notice of the expected absence is given, in which case the lesson will be made up within the term only.

A record is kept of all completed work in technical and theoretical music. Students must complete a full term of lessons or class work in order to receive a grade for the work.

Students leaving or discontinuing lessons during the term time forfeit all payment, except in case of protracted illness, in which case the balance will be allowed upon a subsequent term or half the loss will be borne by the department.

All students who wish to take up work in this department must receive an assignment card from the director of music. This card must be presented to the registrar and exchanged for a permit. No student will be permitted to receive instruction or enter a class until the tuition has been paid and the permit has been presented to the instructor.

Rates of Tuition.

The year consists of five terms of nine weeks each, two lessons weekly. The rates quoted below are for a term of nine weeks, eighteen lessons. For one lesson a week half the regular rate is charged, with the exception of the Kindergarten course, which is five dollars.

PIANO.

Kindergarten or Primary grade course.....	\$8 00
Juvenile course	9 00
Preparatory course	13 50
Intermediate course	15 00
Advanced course	18 00

VOICE.

Preparatory course	\$13 50
Intermediate course	15 00
Advanced course	18 00

VIOLIN.

Preparatory course	\$13 50
Intermediate course	15 00
Advanced course	18 00
Mandolin and guitar.....	10 00

THEORY AND HISTORY OF MUSIC.

In the courses in theory and history of music there are ten weeks to a term. The rates given below are for a term of ten weeks.

Harmony, in class.....	\$5 00
History of music, in class.....	5 00
Musical forms, in class.....	5 00
Counterpoint, in class.....	10 00
Fugue and instrumentation, in class, each.....	10 00
Private lessons in any of the above courses.....	15 00

PIANOS AND PRACTICE CLAVIERS.

One hour a day, for a term of ten weeks.....	\$1 80
Two or more hours at the same rate per hour.	

Public School Music.

The constant demand for teachers capable of introducing music in the public schools, and the frequent openings for teachers of this sort to supersede those who began this work with no definite preparation is leading students who are musically inclined to consider this as an unusual opportunity.

A systematic investigation of conditions in Kansas schools just completed reveals the fact that the well prepared teacher, in this line, is most likely to have a choice of positions.

It is self-evident that conservatories of music are not equipped for the training of teachers of public-school music, since they do not include the necessary academic work and have not the facilities for practice teaching.

To successfully supervise music in the schools one should be both a teacher and a musician. It is necessary that one sing acceptably, possess a thorough knowledge of the singing voices of children, and be able to instill a love for and inspire an artistic interpretation of good music. He must be capable of reading music at sight, and should understand the how and when and why in presenting the several steps leading to sight reading.

The well-developed public-school music course at the State Normal School includes the necessary amount of academic training, together with assigned practice teaching under supervision of the Department in a perfectly organized Model Training School, and, at the same time, utilizing the exceptional musical advantages of the Department of Music, which is an integral part of the institution.

For the completion of eight courses in the Public School Music Department, which includes teaching and voice work, in addition to the three-year certificate normal work, the student is given a teachers' certificate in public-school music.

A year's work in this Department beyond the requirements above mentioned secures for a student a supervisors' diploma in public-school music.

Courses of Study.

The following courses consist of four one-hour periods weekly per term; two hours' credit.

COURSE I. This course deals with the elements of music, pitch, rhythm, notation, etc.; sight reading in the treble cleff.

COURSE II. Introduction of bass cleff; two- and three-part singing; terminology; minors; ear training.

COURSE III. Advanced sight reading; four-part singing; writing; and recognition of intervals and chords.

COURSE IV. Kindergarten and primary music; treatment of the child voice; development of the sense of rhythm and melody; selection and presentation of rote song.

COURSE V. Methods; outline of work for the various grades; means and devices employed in teaching.

COURSE VI. Methods and normal practice teaching; comparative study and application of the several systems of public-school music. Prospective teachers or supervisors who have had no experience are required to teach in this class before undertaking work in the Training School.

COURSE VII. Department teaching; observation and teaching in the primary grades of the Training School.

COURSE VIII. Department teaching; teaching and observation in the middle grades of the Training School.

COURSE IX. Department teaching in upper grades.

COURSE X. Advanced teaching and chorus conducting.

COURSE XI. Voice training; class work; acoustics and vocal physiology; relation of speaking and singing voice; practical drill in the essentials of tone production; relaxation, phases of respiration and resonance. Open to students who have completed courses I and II and are carrying other departmental work as suggested by the head of the department.

COURSE XII. Chorus singing. Open to students who have completed courses I and II, upon application to the director of chorus. Credit is allowed only for uninterrupted attendance, satisfactory work and evidence of advancement.

COURSE XIII. Chorus singing, advanced; continuation of course XII; conditions of credit as in previous course.

COURSE XIV. Advanced ensemble practice; study of the various vocal forms, including chant, anthem, cantata, oratorio, madrigal and opera. Open to advanced students or those especially qualified.

COURSE XV. Harmony. The subject is presented in an elementary and practical manner, that it may be of the greatest value to the supervisor, giving a working vocabulary of chords and leading to a clear understanding of part singing.

COURSE XVI. Counterpoint. A practical course in strict and free vocal counterpoint.

COURSE XVII. History of music. A short lecture course, presenting the important events in the development of music.

COURSE XVIII. Voice training; individual work and assigned specially for the supervisor as a teacher of correct tone production. Courses I and II prerequisites.

COURSE XIX. Voice training. Continuation of course XVIII.

COURSE XX. Voice training. Continuation of course XIX.

COURSE XXI. Voice training. Continuation of course XX.

COURSE XXII. Voice training. One hour credit.

COURSE XXIII. Library reading.

COURSE XXIV. Voice methods. Normal class work.

Class of 1910.

Diploma Course.

Piano.

Grigsby, Lilla,	Emporia.
Gambill, Kathryn,	McCune.
Jenks, Gertrude,	Emporia.
Mayes, Louie,	Emporia.

Voice.

Frossard, Clara,	Russell.
Scoggan, Maude,	Beloit.

Certificate Course.

Piano.

Brooks, Bessie M.,	Americus.
Burlin, Cecile,	Abilene.
Douglas, Flossie,	Emporia.
DeSpain, Pearl,	Custer City, Okla.
Errett, Celia,	Gridley.
Hurley, Nellie,	Meriden.
Myers, Edith,	Hamilton.
Mercer, Margaret,	Emporia.
Norman, Bessie,	Emporia.
O'Roke, Dott,	Fairview.
Rupp, Edna,	Moundridge.
Sprague, Bessie,	Spearville.

Voice.

Banker, Beatrice,	Russell.
Burlin, Cecile,	Abilene.
Darrough, Edith Goldie,	Emporia.
Guettel, Dora,	Emporia.
Guettel, Marian,	Emporia.
Shearer, Ada L.,	Emporia.

Violin.

Louthan, Beula,	Sutherland, Iowa.
Weatherly, Marie,	Emporia.

Public-school Music.

Certificate.

Burlin, Cecile,	Abilene.
Darrough, Alma,	Emporia.
Darrough, Edith Goldie,	Emporia.
Frossard, Clara,	Russell.
Funk, John C.,	Lehigh.
Frye, Peoria,	Lincoln.
Scoggan, Maude,	Beloit.

Annual Concerts and Recitals.

Faculty Concert.

DECEMBER 20, 1909.

Program.

Piano solo—Præludium, op. 10, *MacDowell.*
CECILE OSBORNE.

Vocal solo— { Lovers' Call, *Ruckauf.*
 { Were My Songs with Wings Provided, *Hahn.*
 GRACE M. RICHARDS.

Piano solo—Meditation, *Tschaikowsky.*
MABEL RHODES.

Piano duo—Danse Macabre, *Saint-Saens.*
 ABBIE INGRAM and CECILE OSBORNE.

Vocal solo— { I Am Not Fair, *Tosti.*
 { Summer, *Chaminade.*

BERTHA CURTIS.

Piano solo—Polka de la Reine, *Raff.*
 ABBIE INGRAM.

Vocal solo— { Recitative and Aria, Every Valley (Messiah),
Dainty Dorothea, Handel.
De Koven.

FRANK A. BEACH.

Piano solo— { Prelude, } *Guelich.*
 { Chanson, }

HENRY D. GUELICH.

Vocal trio—Vanne a colei, *Costa.*
 BERTHA CURTIS, GRACE M. RICHARDS and FRANK A. BEACH.

Piano solo—	{	Des Abends,	<i>Schumann.</i>
	{	Winter Wind Study,	<i>Chopin.</i>
FLORENCE CROSS.			

Violin solo—Sonata, op. 24-5, *Beethoven*.
Allegro, Adagio, Scherzo, Rondo Allegro.
ROBERT T. BLAIR.

Piano duo—Les Preludes, *Liszt.*
FLORENCE CROSS and HENRY D. GUELICH.

Faculty Recital.

APRIL 27, 1910.

Florence Cross, Piano.
Robert T. Blair, Violin.

Program.

VIOLIN AND PIANO.

Sonata in A, *Georg Friedrich Handel (1685-1759).*
I. Andante.
II. Allegro.
III. Adagio.
IV. Allegretto Moderato.

PIANO.

Thirty-two Variations in C Minor,
Ludwig van Beethoven (1770-1827).

VIOLIN.

Concerto, No. 2, E, . . . *John Sebastian Bach (1685-1750).*
I. Allegro.
II. Adagio.
III. Allegro assai.

PIANO.

Rondo in G, *Ludwig van Beethoven (1770-1827).*
(Rage over the loss of a sou.)

VIOLIN AND PIANO.

Sonata in D, *Wolfgang Amadeus Mozart (1756-1791).*
I. Allegro spirito.
II. Andante cantabile.
III. Allegretto, Allegro.

Commencement Concert.

JUNE 6, 1910.

Program.

- Piano quartet—Rakocz, March, *Liszt.*
BESSIE SPRAGUE, DOTT O'ROKE, EDNA RUPP, CELIA ERRETT.
- Piano concerto—Molto allegro, op. 25, *Mendelssohn.*
GERTRUDE JENKS.
- Vocal solo—Waltz Song (Romeo and Juliet), . . . *Gounod.*
CLARA FROSSARD.
- Piano concerto—Allegro marziale, *Conrath.*
LOUIE MAYES.
- Piano quartet—Overture, Zampa, *Harold.*
FLOSSIE DOUGLAS, NELLIE HURLEY, MARGARET MERCER,
PEARL DESPAIN.
- Violin trio and piano—Symphony No. 6, Andante, . . *Haydn.*
ROBERT T. BLAIR, MARIE WEATHERLY, BEULA LOUTHAN,
KATHRYN GAMBILL.
- Piano concerto—Allegro molto, *Conrath.*
KATHRYN GAMBILL.
- Vocal solo—Jewell Song (Faust), *Gounod.*
MAUDE SCOGGAN.
- Piano concerto—Andante sostenuto, op. 22, . . . *Saint-Saens.*
LILLA GRIGSBY.
- Ho! Merry June, *Oxenford-Vincent.*
CHORUS.
- Piano quartet—Overture, Rosamunde, *Schubert.*
BESSIE NORMAN, CECILE BURLIN, EDITH MYERS, BESSIE BROOKS.

Diploma Class Recital.

MAY 5, 1910.

Lilla Grigsby,	. . . . .	Piano.
Louie Mayes,	. . . . .	Piano.
Clara Frossard,	. . . . .	Voice.

Program.

Soaring, op. 12-2,	. . . . .	Schumann.
Berceuse,	. . . . .	Grieg.

LOUIE MAYES.

Star of Hope,	. . . . .	Robaudi.
Lullaby (Jocelyn),	. . . . .	Godard.

CLARA FROSSARD.

Romanza,	Schumann.
Hungarian Rhapsodie, No. 11,	Liszt.

LILLA GRIGSBY.

Ballade, op. 47,	Chopin.
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LOUIE MAYES.

Ferry for Shadowtown,	Neidlinger.
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CLARA FROSSARD.

Impromptu, op. 36,	Chopin.
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LILLA GRIGSBY.

Caprice espagnol,	Moszkowski.
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LOUIE MAYES.

Who'll Buy my Lavender,	German.
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CLARA FROSSARD.

Rigoletto,	Verdi-Liszt.
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LILLA GRIGSBY.

O'er the Flower-bejeweled Meadows,	Abt.
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CAPELLA CHORUS.



DIPLOMA CLASS.

Diploma Class Recital.

MAY 2, 1910.

Kathryn Gambill, Piano.
Gertrude Jenks, Piano.
Maude Scoggan, Voice.

Program.

Tone Poem, op. 32-2, *MacDowell.*
March of the Dwarfs, *Grieg.*
GERTRUDE JENKS.

Spring is Here, *Dick.*
Robin's Come, *Lynes.*
MAUDE SCOGGAN.

Berceuse, op. 57, *Chopin.*
Norwegian Bridal Procession, *Grieg.*
KATHRYN GAMBILL

Gavotte, B minor, *Bach-Saint-Saens.*
GERTRUDE JENKS.

Guten Morgen, *Grieg.*
MAUD SCOGGAN.

Valse de Concert, *Liebling.*
KATHRYN GAMBILL.

Etude, op. 134, *Jaell.*
GERTRUDE JENKS.

Hedge Roses, *Schubert.*
MAUDE SCOGGAN.

Symphonic Etude, op. 13-10, *Schumann.*
KATHRYN GAMBILL.

Violin quartet— { (a) Le Depart, } *Danccla-*
 { (b) Le Arrivee, }
ROBERT T. BLAIR, MARIE WEATHERLY,
BEULA LOUTHAN, MAURICE MCCRORY.



DOTTIE
O'ROURKE
PIANO

BESSIE
BROOKS
PIANO

NELLIE
HURLEY
PIANO

ADA
SHEARER
VOICE

CHASS

CECILE M.
BURLIN
PIANO & VOICE

BESSIE
SPRAGUE
PIANO

DESSIE
NORMAN
PIANO

CERTIFICATE CLASS.

Certificate Class Recital.

APRIL 25, 1910.

Cecile Burlin,	Piano.
Ada Shearer,	Voice.
Pearl DeSpain,	Piano.
Flossie Douglas,	Piano.
Beula Louthan,	Violin.
Bessie Norman,	Piano.

Elegie, *Nollet.*
PEARL DESPAIN.

The Wanderer, *Liszt-Schubert.*
CECILE BURLIN.

Pilgrim's Song, *Tschaikowsky.*
ADA SHEARER.

LeReveil d'Amour, *Moszkowski.*
BESSIE NORMAN.

Valse Arabesque, *Lack.*
FLOSSIE DOUGLAS.

Concerto, No. 23, Andante and Allegro, *Viotti.*
BEULA LOUTHAN.

Mazurka, op. 54, *Godard.*
PEARL DESPAIN.

Novellette, op. 21-1, *Schumann.*
CECILE BURLIN.

When the Heart is Young, *Buck.*
ADA SHEARER.

Polonaise Heroique, *Rive-King.*
BESSIE NORMAN.

Scene de Ballet, *De Beriot.*
BEULA LOUTHAN.

Capriccioso, op. 14, *Mendelssohn.*
FLOSSIE DOUGLAS.



CERTIFICATE CLASS.

Certificate Class Recital.

APRIL 18, 1910.

Nellie Hurley,	Piano.
Beatrice Banker,	Voice.
Edith Myers,	Piano.
Cecile Burlin,	Voice.
Dott O'Roke,	Piano.
Edith Darrough,	Voice.
Edna Rupp,	Piano.

Program.

Loure,	<i>Bach.</i>
EDNA RUPP.	
German Dance,	<i>Beethoven.</i>
DOTT O'ROKE.	
Spring,	<i>Neidlinger.</i>
EDITH DARROUGH.	
Valse, op. 64-2,	<i>Chopin.</i>
EDITH MYERS.	
My Jacqueminot,	<i>Johnson.</i>
BEATRICE BANKER.	
Impromptu, op. 90,	<i>Schubert.</i>
NELLIE HURLEY.	
Boat Song,	<i>Neidlinger.</i>
CECILE BURLIN.	
Impromptu Mazurka,	<i>Lack.</i>
EDNA RUPP.	
Dreams,	<i>Strelezski.</i>
EDITH DARROUGH.	
Bubbling Spring,	<i>King.</i>
DOTT O'ROKE.	
If in Dreams,	<i>Buck.</i>
BEATRICE BANKER.	
Festal Polonaise,	<i>Pryor.</i>
NELLIE HURLEY.	
Dost Thou Know (Mignon),	<i>Thomas.</i>
CECILE BURLIN.	
Etude, op. 42-1,	<i>Godard.</i>
EDITH MYERS.	



CERTIFICATE CLASS.

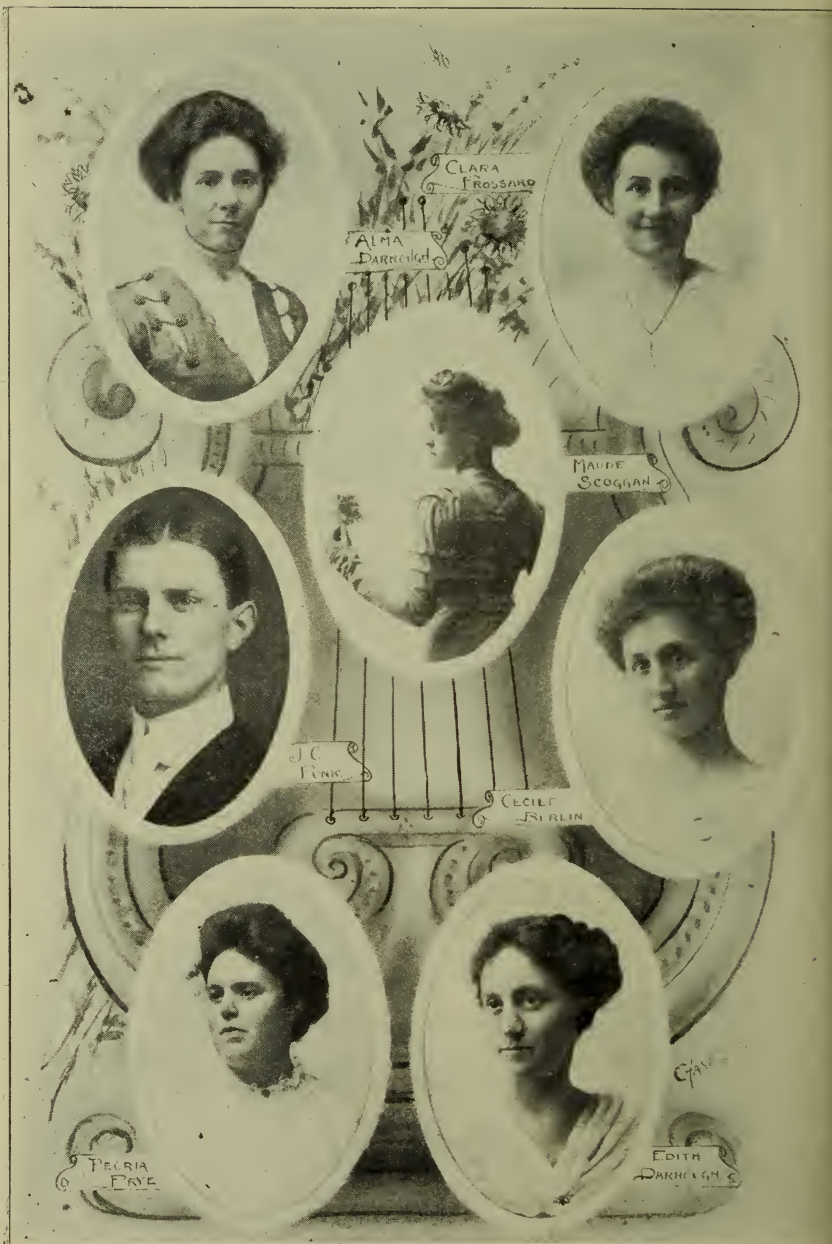
Certificate Class Recital.

APRIL 21, 1910.

Bessie Brooks,	Piano.
Marian Guettel,	Voice.
Celia Errett,	Piano.
Dora Guettel,	Voice.
Bessie Sprague,	Piano.
Marie Weatherly,	Violin.
Margaret Mercer,	Piano.

Program.

Polonaise,	<i>Rosellen.</i>
BESSIE SPRAGUE.	
Etude, op. 16,	<i>Wollenhaupt.</i>
CELIA ERRETT.	
My Mother Bids me Bind my Hair,	<i>Haydn.</i>
DORA GUETTEL.	
Scherzino, op. 26,	<i>Schumann.</i>
BESSIE BROOKS.	
Had I but You,	<i>Hastings.</i>
MARIAN GUETTEL.	
Ungarish,	<i>MacDowell.</i>
MARGARET MERCER.	
Legende,	<i>Bohm.</i>
MARIE WEATHERLY.	
Hungarian Dance,	<i>Schlesinger.</i>
CELIA ERRETT.	
Swallows,	<i>Cowen.</i>
DORA GUETTEL.	
Minuette Celebre,	<i>Schubert.</i>
BESSIE SPRAGUE.	
Slave Song,	<i>Del Riego.</i>
MARIAN GUETTEL.	
La danse de fees, op. 4,	<i>Jaell.</i>
BESSIE BROOKS.	
Mazurka,	<i>Mlynarski.</i>
MARIE WEATHERLY.	
Concert Waltz,	<i>Doles.</i>
MARGARET MERCER.	



PUBLIC SCHOOL MUSIC, CERTIFICATE CLASS.

Alumni of Music Department.

CLASS OF 1896.

Piano.

Brooking, Jessie Gertrude,	Eureka.
Clark, Etta I'Dell (Mrs. Culver),	Detroit, <i>Michigan</i> .
Good, Emma (Mrs. Stauffer),	Canada.
Jones, Hattie Achsah,*	_____
Watson, Myrtle,	_____, <i>Nebraska</i> .

CLASS OF 1897.

Piano.

Etrick, Amanda,	Weatherford, <i>Oklahoma</i> .
Howe, Myrtie (Mrs. Gerardy),	Smith Center.
Kelly, Grace (Mrs. Cromer),	Litchfield, <i>Illinois</i> .
Nungesser, Ella,	Parker.
Riley, Laura,	Clay Center.
Staatz, Adelaide (Mrs. Griffith),	Emporia.

CLASS OF 1898.

Piano.

Kirkton, Alda,	Canon City, <i>Colorado</i> .
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Violin.

Goldberg, Alice,*	_____
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CLASS OF 1899.

Piano.

Whims, May,	Wichita.
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CLASS OF 1900.

Piano.

Holmes, Sue D.,	Emporia.
Keeny, Lillie V.,	Sedan.
Westfall, Margaret,	Blackwell, <i>Oklahoma</i> .

CLASS OF 1901.

Piano.

Allen, Viola,	Emporia.
Creager, Pearl,	Kansas City, <i>Missouri</i> .
Marsh, Florence,	Kincaid.
Robb, Lucy May,	Emporia.

Voice.

Allen, Anna Mae,	Emporia.
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CLASS OF 1902.

Piano.

Blakely, Ella (Mrs. Kaiser),	Dayton, <i>New Mexico</i> .
Fogelberg, Delpha,	Republic.

Violin.

Blair, Robert T.,	Emporia.
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* Deceased.

CLASS OF 1903.

Piano.

Erwin, Elizabeth Weston,	Kinsley.
Evans, Louise,	Emporia.
Gahan, Mrs. May Morrison,	Emporia.
Johnson, Ethel Kinney (Mrs. Garrett),	Beatrice, <i>Nebraska.</i>

Voice.

Good, Mary Edna (Mrs. E. M. Umbach),	Naperville, <i>Illinois.</i>
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Violin.

Cleveland, Carl G.,	Emporia.
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CLASS OF 1904.

Piano.

Kenny, Gertrude,	Scammon.
Scott, Faye (Mrs. Porter),	Emporia.
Van Laningham, Lola,	Ashland.
Wilkinson, Edith Lucia,	Emporia.

Violin.

Starke, G. Sidney,	Winfield.
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Voice.

Boyles, Ralph,	Ann Arbor, <i>Michigan.</i>
Chenoweth, W. E.,	Colorado Springs, <i>Colorado.</i>

CLASS OF 1905.

Piano.

Boyd, Laura B.,	Grand River, <i>Iowa.</i>
Ebling, Mayme E. (Mrs. Bailey),	Downs.
Rhodes, Mabel E.,	Salina.

Violoncello.

Van Laningham, Augusta M. (Mrs. Griffith),	Wichita.
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Voice.

Brann, Pearl I.,	Lincoln.
Ebling, Mayme E.,	Downs.
Robb, Lucy M.,	Emporia.
Van Laningham, Augusta M. (Mrs. Griffith),	Wichita.

Public-school Music.

Meyer, Nellie A.,	Clay Center.
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CLASS OF 1906.

DIPLOMA COURSE.

Piano.

Brandley, Flora,	Matfield Green.
Britain, Pearl M.,	Emporia.
Jackson, Mrs. Selene Roberts,	Emporia.
Pettitt, Clara H.,	Emporia.

CERTIFICATE COURSE.

Piano.

Conron, Ada,	Wakarusa.
Kerr, Grace,	Americus.
Pringle, Janet,	Rose.
Rowe, Ella,	Emporia.

CLASS OF 1907.

CERTIFICATE COURSE.

Piano.

Alexander, Mabel,	Emporia.
Dulohery, Rose,	Oakhill.
Haynes, Violet,	Emporia.
Kepple, Agnes,	Emporia.
Paul, Gladys,	Emporia.
Rowland, Marguerite,	Emporia.
Siebert, Emma,	Canada.
Voegelé, Hallie,	Dwight.
Waite, George,	Iola.
White, Carolyn,	Meade.
Wooster, Florence,	Emporia.
Wright, Estella,	Lebanon.

Voice.

Barnes, Goldie,	Emporia.
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Violin.

Spiker, Bessie,	Emporia.
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CLASS OF 1908.

DIPLOMA COURSE.

Piano.

Alexander, Mabel Philips,	Emporia.
Inghram, Abbie May,	Newton.
Kepple, Agnes Cecilia,	Emporia.
Rowland, Marguerite,	Emporia.
Siebert, Emma May,	Canada.
Voegelé, Hallie Jane (Mrs. Carl Webber),	Dwight.
White, Carolyn Darling,	Meade.

Voice.

Lewis, Jane Elizabeth,	Emporia.
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Violin.

Hollingsworth, F. Earl,	Emporia.
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CERTIFICATE COURSE.

Piano.

Burton, Gladys,	Dwight.
Burkholder, Nettie,	Canada.
Howell, Edith,	Emporia.
Painter, Sue,	Lakeland.
Osborne, Cecile,	Medicine Lodge.
Rishel, Callie,	Emporia.
Sexton, Vesta,	Abilene.
Scoggan, Maude,	Beloit.

CLASS OF 1909.

DIPLOMA COURSE.

Piano.

Eades, Willia,	Yates Center.
Osborne, Cecile,	Medicine Lodge.
Sexton, Vesta,	Abilene.
Scoggan, Maude,	Beloit.

Violin.

Carl Webber,	Bartlesville, Oklahoma.
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Public-school Music.

Curtis, Maude,	Neodesha.
Swan, Mary,	Emporia.
Strickler, Vera Agnes,	Emporia.

CERTIFICATE COURSE.

Piano.

Dowden, Edith,	Emporia.
Fessenden, Orpha,	Emporia.
Gambill, Kathryn,	McCune.
Goodwin, Lela,	Emporia.
Griffiths, Mabel,	Gridley.
Jenks, Gertrude,	Emporia.
McCafferty, Elva,	Clearwater.
Mayes, Louie,	Emporia.

Voice.

Frossard, Clara,	Russell.
Fessenden, Orpha,	Emporia.
Scoggan, Maude,	Beloit.

Violin.

Osborne, Cecile,	Medicine Lodge.
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CLASS OF 1910.

DIPLOMA COURSE.

Piano.

Grigsby, Lilla,	Emporia.
Gambill, Kathryn,	McCune.
Jenks, Gertrude,	Emporia.
Mayes, Louie,	Emporia.

Voice.

Frossard, Clara,	Russell.
Scoggan, Maude,	Beloit.

CERTIFICATE COURSE.

Piano.

Brooks, Bessie M.,	Americus.
Burlin, Cecile,	Abilene.
Douglas, Flossie,	Emporia.
DeSpain, Pearl,	Custer City, Okla.
Errett, Celia,	Gridley.
Hurley, Nellie,	Meriden.
Myers, Edith,	Hamilton.
Mercer, Margaret,	Emporia.
Norman, Bessie,	Emporia.
O'Roke, Dott,	Fairview.
Rupp, Edna,	Moundridge.
Sprague, Bessie,	Spearville.

Voice.

Banker, Beatrice,	Russell.
Burlin, Cecile,	Abilene.
Darrough, Edith Goldie,	Emporia.
Guettel, Dora,	Emporia.
Guettel, Marian,	Emporia.
Shearer, Ada L.,	Emporia.

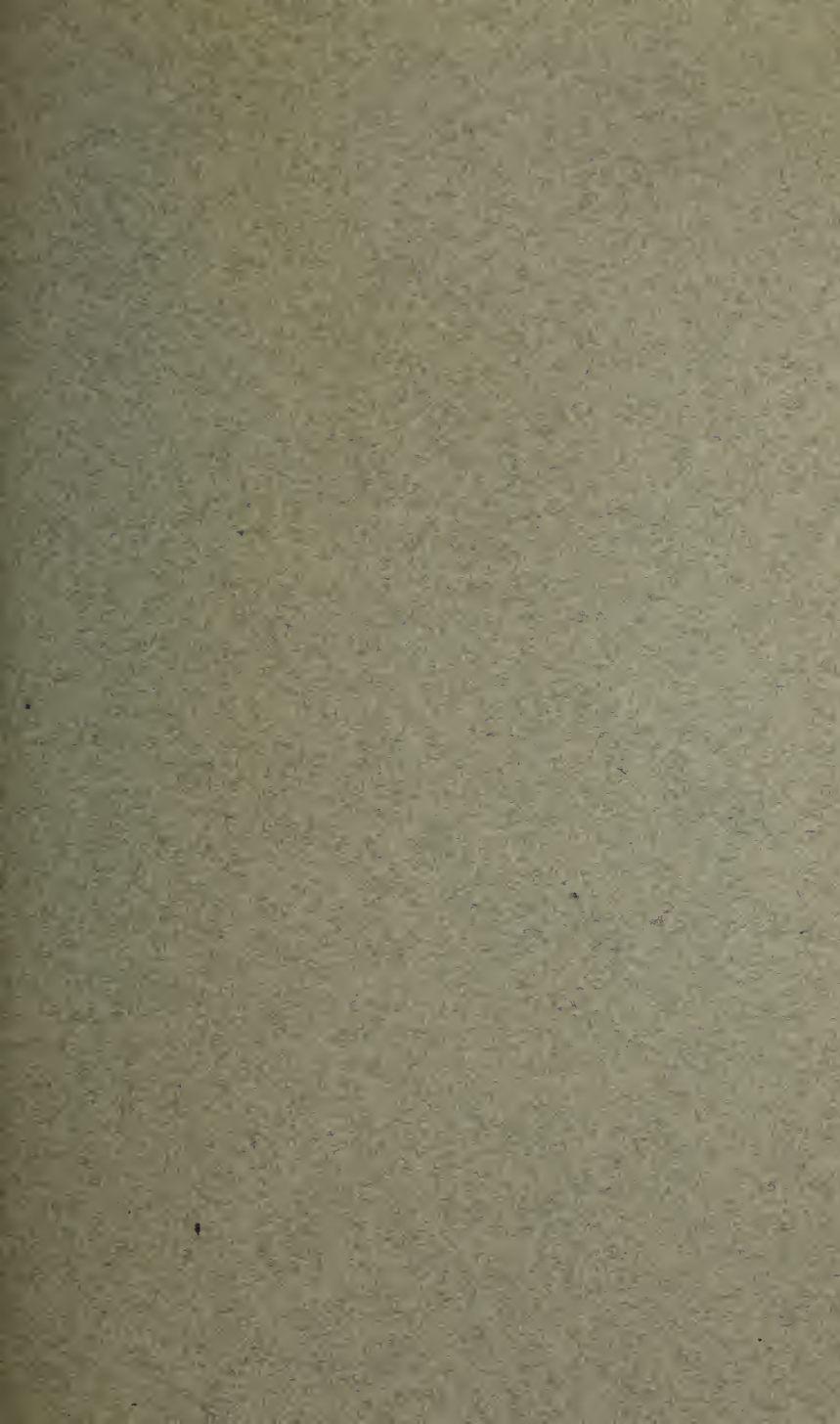
Violin.

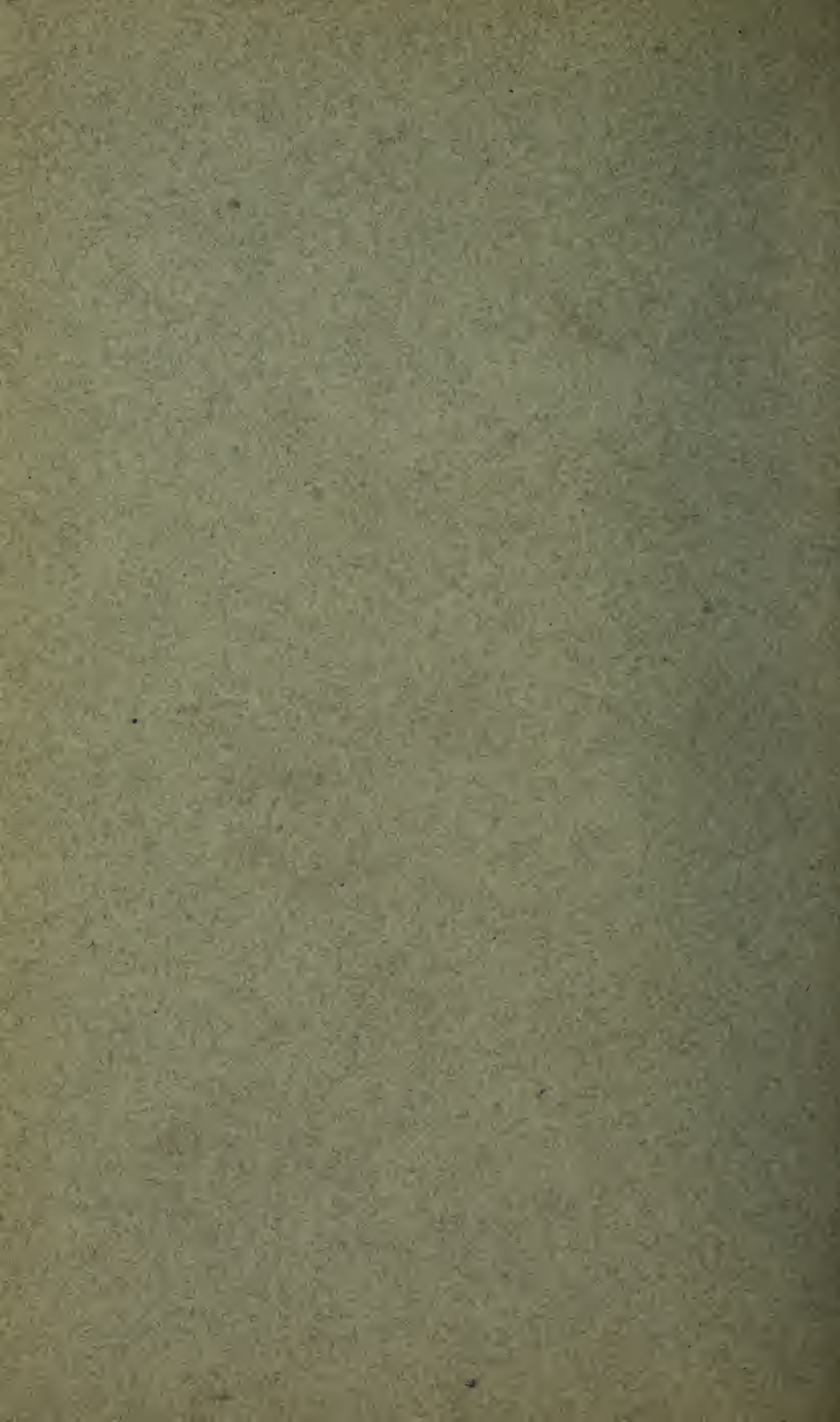
Louthan, Beula,	Sutherland, Iowa.
Weatherly, Marie,	Emporia.

PUBLIC-SCHOOL MUSIC.

Certificate.

Burlin, Cecile,	Abilene.
Darrough, Alma,	Emporia.
Darrough, Edith Goldie,	Emporia.
Frossard, Clara,	Russell.
Funk, John C.,	Lehigh.
Frye, Peoria,	Lincoln.
Scoggan, Maude,	Beloit.





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VOL. VI.

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No. 6.

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KANSAS STATE NORMAL SCHOOL

EMPORIA, KANSAS

Normal School of Music

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Season, 1917-1918



KANSAS STATE NORMAL SCHOOL
EMPORIA, KANSAS

Normal School of Music

Season, 1917-1918

KANSAS STATE PRINTING PLANT.

W. R. SMITH, State Printer.

TOPEKA. 1917.

SCHOOL CALENDAR, 1917-1918.

1917.

September 7, 8.....	Registration of students for the Second Term.
September 11	Opening of Second Term.
November 9, 10.....	Registration of students for the Third Term.
November 12	Opening of Third Term.
November 29 to 30.....	Thanksgiving Vacation.
December 21, 6 p. m.....	Close of School for Holiday Recess.

1918.

January 2, 8 a. m.....	Reopening of School.
January 25, 26.....	Registration of students for the Fourth Term.
January 28.....	Opening of Fourth Term.
February 15.....	Founders' Day.
March 29, 30.....	Registration for the Fifth Term.
April 1	Opening of the Fifth Term.
May 23, 8:15 p. m., Thursday,	Graduation Concert, School of Music.
May 24	Close of Fifth Term.
May 26	Baccalaureate Sunday.
May 30, 31.....	Registration of new students for the Summer Term.

CALENDAR.

1917							1918													
JULY							JANUARY							JULY						
S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S
1	2	3	4	5	6	7	...	...	1	2	3	4	5	...	1	2	3	4	5	6
8	9	10	11	12	13	14	6	7	8	9	10	11	12	7	8	9	10	11	12	13
15	16	17	18	19	20	21	13	14	15	16	17	18	19	14	15	16	17	18	19	20
22	23	24	25	26	27	28	20	21	22	23	24	25	26	21	22	23	24	25	26	27
29	30	31	...	...	...	...	27	28	29	30	31	...	...	28	29	30	31	...	...	...
...
AUGUST							FEBRUARY							AUGUST						
...	...	...	1	2	3	4	...	...	...	...	1	2	...	...	...	1	2	3	4	5
5	6	7	8	9	10	11	3	4	5	6	7	8	9	4	5	6	7	8	9	10
12	13	14	15	16	17	18	10	11	12	13	14	15	16	11	12	13	14	15	16	17
19	20	21	22	23	24	25	17	18	19	20	21	22	23	18	19	20	21	22	23	24
26	27	28	29	30	31	...	24	25	26	27	28	...	...	25	26	27	28	29	30	31
...
SEPTEMBER							MARCH							SEPTEMBER						
...	...	...	...	...	...	1	...	...	...	...	...	1	2	1	2	3	4	5	6	7
2	3	4	5	6	7	8	3	4	5	6	7	8	9	8	9	10	11	12	13	14
9	10	11	12	13	14	15	10	11	12	13	14	15	16	15	16	17	18	19	20	21
16	17	18	19	20	21	22	17	18	19	20	21	22	23	22	23	24	25	26	27	28
23	24	25	26	27	28	29	24	25	26	27	28	29	30	29	30	...	...	...	...	...
30	...	...	...	...	...	...	31	...	...	...	...	...	...	...	...	...	...	...	...	...
OCTOBER							APRIL							OCTOBER						
...	1	2	3	4	5	6	...	1	2	3	4	5	6	...	1	2	3	4	5	6
7	8	9	10	11	12	13	7	8	9	10	11	12	13	6	7	8	9	10	11	12
14	15	16	17	18	19	20	14	15	16	17	18	19	20	13	14	15	16	17	18	19
21	22	23	24	25	26	27	21	22	23	24	25	26	27	20	21	22	23	24	25	26
28	29	30	31	...	...	...	28	29	30	...	...	...	...	27	28	29	30	31	...	...
...
NOVEMBER							MAY							NOVEMBER						
...	...	...	...	1	2	3	...	...	1	2	3	4	...	...	...	...	1	2	3	4
4	5	6	7	8	9	10	5	6	7	8	9	10	11	3	4	5	6	7	8	9
11	12	13	14	15	16	17	12	13	14	15	16	17	18	10	11	12	13	14	15	16
18	19	20	21	22	23	24	19	20	21	22	23	24	25	17	18	19	20	21	22	23
25	26	27	28	29	30	...	26	27	28	29	30	31	...	24	25	26	27	28	29	30
...
DECEMBER							JUNE							DECEMBER						
...	...	...	...	...	...	1	...	...	...	...	...	1	...	1	2	3	4	5	6	7
2	3	4	5	6	7	8	2	3	4	5	6	7	8	8	9	10	11	12	13	14
9	10	11	12	13	14	15	9	10	11	12	13	14	15	15	16	17	18	19	20	21
16	17	18	19	20	21	22	16	17	18	19	20	21	22	22	23	24	25	26	27	28
23	24	25	26	27	28	29	23	24	25	26	27	28	29	29	30	31
30	31	30

BOARD OF ADMINISTRATION.

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C. W. GREEN.....	Kansas City.
WILBURN N. MASON.....	Baldwin.
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LEE HARRISON, <i>Secretary</i>	Topeka.

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President of the Normal.

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Dean of the School of Music.

Voice, Theory of Music, and Public School Music.

(University of Michigan; School of Music, Syracuse University; New England Conservatory; Juliani School of Opera, Paris.)

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Piano.

(American Conservatory of Music, Chicago; Allen Spencer, Chicago; Arthur Durham, Chicago; Mrs. Johana Hess-Burr, Chicago.)

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(Normal School of Music; Rudolph Reuter, Chicago; Mme. Barbereux Parry.)

GERTRUDE GAMBLE,
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(Ohio Wesleyan University; Thomas Normal Training School, Detroit; National Summer School, Chicago; Columbia School of Music, Chicago.)

MARCELLUS C. GRADY,
Instructor of Brass and Wood Wind Instruments.

EVALINE M. HARTLEY,
Voice.

(Pupil of Edw. Oxenford, England; Lucy P. Wiggin, Chicago; Helen Buckley, Chicago; Mrs. Jennie Schultz, Kansas City; Frederick E. Bristol, New York.)

GLADYS HAWKINS,
Piano, Advanced Piano Methods.

(Graduate New York State Normal School; Leschetizky Master School, Vienna.)

JOSEPHINE JONES,
Voice.

(Pupil of Mr. Grant-Schaefer; Graduate, School of Music, Northwestern University.)

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Violin, Stringed Instruments, Theory of Music, Composition.
(Paris Conservatoire; Conservatoire Nationale, Brussels; pupil of Huguenin and Bertheliet, Paris; Cæsar Thomson, Brussels.)

HARRY R. MURRISON,

Voice, Glee Club.

(Pupil of Dr. Carl E. Dufft, Max Heinrich, Ellison Van Hoose, New York;
Wilson G. Smith, Cleveland.)**MABEL MURRISON,**

Piano, Sight Reading.

(Pupil of Lydia Stuhr Williams, Frank Nagel, Eugene Hahnel; graduate and postgraduate
Highland Park College, Des Moines.)**HARRIET T. PRUTSMAN, B. A.,**

Piano and Composition.

(Graduate Smith College, piano and theory; pupil of H. D. Sleeper and Clarence Nixon.)

CATHARINE EDITH STROUSE,

Public School Music, Methods, Supervision in Training School.

(Winona State Normal School; Thomas Training School, Detroit; National Summer
School, Chicago.)**E. ANNA STONE,**

Piano for Children; Methods.

(College of Music, Cincinnati; pupil of Carrie Louise Dunning, New York; Mrs. Crosby
Adams, Chicago; Effie Ellis Perfield, Chicago.)**KATHERINE FULLER,**

Secretary.

BRANCHES TAUGHT.**Piano.**

MISS BAUM.

MISS HAWKINS.

MISS STONE.

MISS BRIGHAM.

MRS. MURRISON.

MISS PRUTSMAN.

Pipe Organ and Accompanying.

MISS PRUTSMAN.

Voice.

MR. BEACH.

MISS HARTLEY.

MISS JONES.

MR. MURRISON.

Violin, Orchestral and Band Instruments.

MR. KEENAN.

MR. GRADY.

Public School Music.

MR. BEACH.

MISS GAMBLE.

MISS STROUSE.

Theory and History.

MR. BEACH.

MISS GAMBLE.

MISS PRUTSMAN.



THOMAS W. BUTCHER,
President.



FRANK A. BEACH,
Dean.



ADA MARIE BAUM.



ROSALIE BRIGHAM.



GERTRUDE GAMBLE.



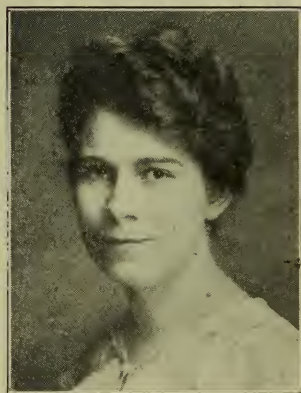
MARCELLUS C. GRADY.



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MABEL MURRISON.



HARRIET PRUTSMAN.



CATHARINE E. STROUSE.



E. ANNA STONE.



KATHERINE FULLER,
Secretary.



SCHOOL OF MUSIC.

LOCATION.

Emporia, the home of the School, is a city of approximately 10,000 inhabitants, situated between the Neosho and Cottonwood rivers, in a beautiful and healthful location, easily accessible from all parts of the state. It combines ideally the characteristics of a model school town. It is a substantial business city in the center of a prosperous agricultural community. It has also long been known as one of the most attractive residence and home cities of the West.

AIMS.

First, to give to earnest students of ability an opportunity for the serious study and completion of properly graded courses in piano, voice, violin and other orchestral instruments under the individual instruction of competent and experienced teachers.

Second, to thoroughly equip students for the profession of teaching any of the above-named branches.

Third, to afford prospective supervisors and teachers of music in the public schools opportunity to pursue a carefully developed course in Public School Music, combining adequate musical training with a reasonable amount of the necessary academic study and practice teaching.

Fourth, to offer individual instruction to regular students in the Normal proper who may wish to take music as an elective, spending but a part of their time in the study of music either for use in the schoolroom or as a means of culture. Such students may pursue special work suited to their needs from the beginning courses to the most advanced study.

Lessons in piano, in singing and in violin may be credited as an elective toward any certificate course or toward a degree in music.

BUILDINGS AND EQUIPMENT.

The School of Music occupies a building of its own in addition to six rooms in the Plumb Memorial Building. Nine well-equipped studios, five classrooms and piano-practice rooms are used by the teachers and students of music. In addition to teachers' pianos, there are ten pianos which are rented to the students for practice. A new Steinway orchestral grand is used for recital purposes.

Four grand pianos, including two Steinways, are used for teaching. For their illustrative and cultural value the school has a Stuyvesant Pianola piano player, with a wide assortment of rolls ranging from the Songs without Words to the Symphonies of Beethoven and Tschaikowsky. Victrolas and a large collection of the best records—Chinese, Indian, Greek, early Italian, classical and modern, orchestral, instrumental solo and vocal—are at the disposal of the students of the School under proper regulation.

REGISTRATION AND ASSIGNMENT.

Students may enter at any time. However, it is best to enroll at the beginning of a term if a grade is desired.

1. All students who wish to take any work in music should report to the office of the Dean before completing their registration.

2. Students who expect to take at least two subjects in Music should report to the Dean of the School of Music, who will act as adviser and assign them to other desired classes.

3. All students for whom the Director of Music is the adviser should return registration blanks to the office for his signature before going to the Registrar.

4. Each student who enrolls in the School of Music must receive from the office of the Dean a Music Assignment, stating number of lessons, fee, and name of instructors.

5. Upon payment of fee to the Bursar, this assignment should be presented to the student's instructors.

6. After this assignment has been signed by the several instructors, it must be returned to the office in Music Hall for permanent record.

7. All tuition is payable strictly in advance, at the beginning of each term.

8. Lessons may not be begun until fees have been paid, except by special arrangement at the office.

NOTE.—Failure to comply with the above regulations will seriously interfere with the granting of credit.

CREDIT.

College credit in the Normal proper is allowed for all work in Music which is satisfactorily completed in class recitations, as stated after each course; for individual instruction in piano, voice or violin, credit is allowed for a full term of lessons—on the basis of one hour credit for eighteen lessons. All music credit is applicable, as any other subject, on the Life Certificate. A maximum of eight hours in any branch of applied music is allowed students who are majoring in music.

Credit in High School to the amount of 3 units is allowed on the basis of $\frac{1}{4}$ unit for 27 lessons in applied music. (Piano, etc.)

Credit is allowed in applied music for work done in known institutions or under private teachers, after registration and satisfactory progress has been made in the subject in which credit is desired.

Students registered in the department are permitted to sing or play in public only upon recommendation from the instructor and permission from the office. Teachers will coöperate in preparing for public performance all students who will be a credit to themselves and to the school.

DISCONTINUANCE OF LESSONS.

Students leaving or discontinuing lessons during the term forfeit all payment, except in case of protracted illness, in which instance the balance will be allowed upon a subsequent term or half the loss will be borne by the School. All lessons lost by absence or tardiness of the pupil will

be the pupil's loss, unless notice is given the day before, for morning lessons, and at least three hours before the time for an afternoon lesson, in which case the lesson will be made up within the term only.

SHEET MUSIC.

Sheet music for the use of pupils is sold through the individual instructor at the cost to teachers, namely, one-half the list price plus five cents for postage. This is for the accommodation of the student and without profit to the School. Students who fail to pay their music bills promptly may be asked to omit sufficient number of lessons to cover this item.

SCHOLARSHIPS.

A limited number of free and partial scholarships will be available for talented students who are unable to pay full rates. These will be granted at the beginning of the year upon written application and examination.

LENGTH OF LESSONS.

Lessons in piano, voice and violin are theoretically half-hour periods; where necessary for the passing to and from classes, the actual time may be twenty-five minutes.

SUMMER TERM.

Students may pursue any of the regular courses during the summer term when certain daily classes give the same credit as regular biweekly classes meeting for a half year.

NORMAL MUSIC CENTERS.

In order to generally correlate the work of its graduates with the work of the Normal School of Music, the following plan has been inaugurated: Graduates who complete the requirements of Course II in piano, voice or violin with high grades in methods, practice teaching and public performance will, upon application, be appointed an instructor of a Normal Music Center in such location as may be deemed most advantageous to the graduate and to the School. The appointee will make a survey of the field, and in conjunction with the Director and a member of the faculty of the Normal School of Music, a plan will be determined upon and a course outlined suited to the community in which the center is to be established.

The Normal School of Music will coöperate in every way to aid the instructor in organizing her classes and bringing them to a high degree of efficiency. Suggestions for material and method required for pupils will be given and the instructor assisted in the solution of her particular difficulties.

At intervals a representative of the School will visit the Center, evaluate the work that is being done, and offer criticisms and suggestions.

Instructors of Normal Music Centers maintaining active relation with the School will be granted the privilege of graduate study of methods and a review of their major subjects during the summer term without tuition upon application to the Director not later than the March preceding.



College Men's Glee Club.

Pupils who satisfactorily complete certain work in a Normal Music Center with grades established by the Normal School will, upon entrance to the School of Music at Emporia, receive credit for the work accomplished, which will apply toward graduation the same as if taken at the Normal School of Music.

Certificates will be furnished to instructors of Normal Music Centers for pupils who have completed courses in accordance with standards established by the Normal School. The School reserves the right to revoke the appointment of any instructor who does not teach within the period of one year following her graduation, or of any instructor whose work falls below the established standards.

FEES AND EXPENSES.

The fees for instruction have been placed at the lowest limit of actual cost for the quality of instruction offered. In private studios the teachers of the School received double and sometimes treble the tuition rates herein made by the School.

RATES OF TUITION.

A term of music consists of eighteen lessons, two lessons per week for nine weeks, or a half-semester.

For a half term of lessons, or one lesson per week, the rate is one-half the tuition for a term plus one dollar.

For a term of eighteen lessons the fees are:

PIANO.

Juvenile course (for children)	\$9.00
Advanced course (for children)	10.50
Elementary grade (for high-school pupils)	10.50
Class work in piano	4.50
With student assistant	9.00
Preparatory-certificate grade (adult beginners)	13.50
Intermediate-certificate grade	15.00
Certificate grade	18.00
Diploma grade	18.00
Postgraduate work	24.00
Accompanying	18.00
Pipe organ	18.00

VOICE.

Preparatory grade	\$13.50
Intermediate grade	15.00
Advanced grades	18.00
With student assistant	9.00
Special training for the speaking voice	18.00
Postgraduate	24.00

Class lessons in groups of three, double period, 20 per cent regular rate.

VIOLIN AND STRINGED INSTRUMENTS.

Juvenile course (in class or with assistants)	\$9.00
Preparatory grade	13.50
Intermediate grade	15.00
Advanced grades	18.00
Postgraduate	24.00

THEORY AND HISTORY OF MUSIC.

Harmony, in class.....	\$2.50
History of music, in class.....	0.00
Counterpoint, in class.....	5.00
Fugue and instrumentation, in class, each.....	5.00
Private lessons in any of the above courses.....	15.00
Normal piano methods for certificate and diploma grades.....	5.00
Special methods (not otherwise listed).....	25.00

INSTRUMENTS.

Band and orchestral instruments.....	\$9.00 to 15.00
--------------------------------------	-----------------

COACHING.

Sight singing and ear training (with student assistant), per lesson	\$0.25
Harmony and counterpoint (with student assistant), per lesson..	.33

RENT OF INSTRUMENTS.

One hour a day, for a term of nine weeks. Two or more hours at the same rate:

Piano	\$1.65
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Piano students enrolled for a year's work are not charged for practice pianos.

The Public School Music Classes are free to any student regularly enrolled.

LATE REGISTRATION.

A considerable amount of extra work and a great deal of confusion is caused by the neglect of students to enroll at the time set for that purpose, and a fee of one dollar will be charged those who enroll late unless they present a good excuse for their delay.

A STUDENT ACTIVITY FEE of \$2.50 each semester and \$1 for the Summer School is charged each student. This admits the student to all athletic contests, all numbers on the Artists and Lecture course, debates, moving pictures, etc. It also gives the privilege of playing tennis and all other sports.

HOSPITAL.

Each school year, or fraction thereof, all students in College and High-school work pay one dollar per year, to be used as a fund for the care of the sick.

Exceptions are made in the case of students who are residents of Emporia and enrolled only in applied music.

BOARD AND ROOMS.

Emporia is a school town and offers a wide range of rooms and boarding places. Rooms average between \$5 and \$10 per month, unfurnished rooms, \$3 to \$5, and board can be had at clubs from \$2.75 to \$3.50. These items total not less than \$20 and not more than \$28 per month. While this minimum can be reduced by students boarding themselves, it is doubtful if music students, whose time is fully occupied, can follow this plan advantageously.

There is a committee of the Faculty which inspects and investigates all conditions affecting boarding and rooming places. Places which they recommend are then placed on an approved list. Men and women are not permitted to room in the same house, and householders, as well as students, are held responsible for the carrying out of the regulation. The approved list of rooms for women can be consulted at the office of the secretary of the Young Women's Christian Association, in the Plumb Memorial Building, and that for men at the office of the Young Men's Christian Association, in the Plumb Memorial Building. In houses where women students are rooming, suitable arrangements for the use of a parlor for the reception of guests are required by the committee in charge.

We strongly recommend that all women get their rooms through the office of the Young Women's Christian Association. Experience proves this to be the most satisfactory.

COLLEGE COURSES IN MUSIC.

- I. Course in piano, voice, or violin leading to a Certificate of Merit.
- II. Course in piano, voice or violin leading to a Diploma of Graduation.
- III. A course leading to a Music Supervisor's Certificate and a Life Certificate.
- IV. A course leading to a Music Supervisor's Diploma.
- V. A course in piano, voice or violin leading to a Special Teacher's Certificate and Life Certificate.
- VI. A degree course in music leading to a Bachelor of Science in Music-education.

NOTE.—Music certificates III, IV and V are outlined in accordance with section 6, Senate bill 313, session of 1915, and entitle the holder to teach music in the elementary schools and in any two- or four-year high school.

A life certificate entitles the holder to teach any subject in the elementary schools and in the junior and two-year high schools in the state of Kansas.

JUVENILE AND HIGH-SCHOOL COURSES IN APPLIED MUSIC.

VII. Pupils who satisfactorily complete the requirements of a juvenile course will be granted a Juvenile Music Certificate and admitted to the advanced grade for children.

VIII. Pupils completing the requirements of the advanced grade will after public recital be awarded a Music Diploma and entered in the preparatory-certificate grade.

IX. Students of high-school age carrying piano, voice or violin with their regular studies (for which they may receive academic credit to the amount of at least three units) will be granted a High-school Certificate in Applied Music upon the completion of the elementary grades and will be eligible for entrance to the preparatory-certificate grade.

NOTE.—Applied Music is the practical study, under private instruction, of voice, piano and violin, and other instruments.



Boys' Secondary Glee Club.

PREREQUISITES.

Candidates desiring to enter course I are required to have completed the equivalent of the preparatory and intermediate years as scheduled under detailed courses in applied music. Students who have had training in accredited institutions or approved private studios will be allowed credit and permitted to enter the course and to undertake work of the grade suited to their ability.

Candidates for entrance to course III in public school music are required to have had one year of successful teaching experience, sight-singing ability equivalent to that represented by intermediate sight singing and some study of piano, voice or violin. Students who have not had sight singing, voice or piano may be conditioned in these subjects upon entrance; such students should be able to complete the work in an additional summer term. Students who have not had teaching experience and choose to complete the requirement of course III will be granted a Life Certificate and will receive their Certificate in Public-school Music upon the completion of the year's teaching requirement.

PROFICIENCY STANDARD.

In addition to the requirements listed under the several courses, students who are candidates for certificates or diplomas will be obliged to attain in their major subject a standard of proficiency which shall meet the approval of the Examining Board, consisting of the Dean of the School and two instructors. It is not possible, therefore, to state definitely the exact amount of time required for the completion of any course. The following schedule of studies represents the minimum required of the average student.

SCHEDULE OF STUDIES OF COLLEGE GRADE.**COURSE I.**

(Certificate of Merit.)

Prerequisite: Intermediate Course in Applied Music.

First Semester.

Applied Music, 2 lessons per week.
Harmony I, 2 recitations per week.
History of Music I, 2 recitations per week.
Normal Methods I (for candidates in piano).
Elementary Theory and Ear Training 2.
Practice Teaching.

Second Semester.

Applied Music, 2 lessons per week.
Harmony II, 2 recitations per week.
History II, 2 recitations per week.
Ensemble Practice I, as assigned.
Sight Reading.
Public Recital.
Practice Teaching.

COURSE II.

(Diploma of Graduation.)

Prerequisite: Certificate Course.

First Semester.

Applied Music, 2 lessons per week.
Music Form, 2 recitations per week.
Counterpoint, 2 recitations per week.
Normal Methods II (for candidates in Piano).
Practice Teaching.

Second Semester.

Applied Music, 2 lessons per week.
Composition, 2 recitations per week.
Ensemble Practice II, as assigned.
Individual Recital.

COURSE III.

(Supervisor's Music Certificate and Life Certificate.)

Prerequisite: One year of teaching experience and voice or piano.

GROUP A.—ACADEMIC SUBJECTS.

	<i>hrs.</i>
Composition and Rhetoric.....	6
Public Speaking (or English).....	3
General Psychology	3
General Methods	3
School Administration	2
Practice Teaching	6
Elective	6
Physical Training Practice (per semester)	1

GROUP B.—MUSIC.

<i>Sight Singing.</i>	<i>hrs.</i>
Advanced	2
Intermediate for Supervisors.....	2
Advanced for Supervisors	2
<i>Methods.</i>	
Kindergarten and Primary.....	2
Grades	2
<i>Harmony, Theory and History.</i>	
Elementary Theory and Ear Training..	2
Harmony I	2
Harmony II	2
History and Appreciation I.....	2
History and Appreciation II.....	2
Musical Materials (including Chorus and Conducting)	2
Ensemble	2
Types of Community Music and Related Forms	2
<i>Applied Music.</i>	
Voice—Intermediate and Certificate Years ($\frac{1}{2}$ cr.).....	4
Piano—Intermediate and Certificate Years ($\frac{1}{2}$ cr.); 1 semester Accompanying ($\frac{1}{2}$ cr.).....	4

COURSE IV.

The Supervisor's Certificate will be renewed at the end of three years and a Music Supervisor's Diploma granted upon completion of the following additional work:

	<i>hrs.</i>		<i>hrs.</i>
Sight Singing for Diploma Students...	2	Counterpoint I and II.....	4
High-school Methods (and Practice Teaching)	2	Supervision	1
Practice Conducting (including Chorus Direction)	1	Ensemble	2
Harmonic Analysis and Form.....	2	Technic of Opera.....	1
Study of an Orchestral Instrument (privately) and Orchestra Practice..	4	Musical Abnormalities (defects of intonation, hearing, enunciation, etc.), (Individual assignments.)	2
Voice and Piano (Diploma in one)...	6		32

COURSE VI.

(Degree Course.)

Bachelor of Science in Music-education (valid for teaching in any four-year accredited high school in accordance with Senate bill No. 335, section 4).

<i>Music:</i>		<i>Minor (selected)</i>	
Sight Singing	8	English.....	12
Theory	12	Physical Training.....	
Applied Music	16	Drawing.....	
Music elective	24	Public Speaking.....	
	60	Modern Language.....	
		Latin.....	
		Home Economics.....	
<i>Academic:</i>			
Education	24		
Elective	24		
	48		

DETAILED COURSES IN APPLIED MUSIC.

PIANO.

Theoretical knowledge and ability to perform upon the piano give a student no real preparation for teaching. The work in piano is especially organized to properly equip those who complete the course with a definite method for the teaching of children and adults, with results that will differentiate their pupils from those of the average teacher.

Although practically every member of the corps of teachers of the Normal School of Music is a skilled performer, each has been selected especially for his ability to train teachers. The best ideas of the well-known systems advocated by Mrs. Dunning, Mrs. Crosby-Adams, Mrs. Effa Ellis Perfield and other specialists in keyboard harmony and piano training for children, have been made the basis of this work. This furnishes an excellent foundation for the Leschetizky method of piano instruction as taught by members of the Faculty, who have been thoroughly prepared in this country and in Europe.

The School of Music affords the earnest student of piano unlimited opportunities. Modern advancement in general educational work has left a strong impress on all matters pertaining to music, and especially upon pianistic training. The progressive teacher aims to eliminate drudgery from the study of the piano, to bring about the coöperation of ears, brain and fingers, and to develop a technique which will meet all the demands of modern pianism.

PIANO FOR CHILDREN.

A special course of instruction in piano for children is offered by the School of Music. The aim of this course is to present the work in a simple, clear and interesting manner and to train the pupils in the fundamental principles of piano playing.

Both private and class lessons are given. For young children taking private instruction in piano, two half-hour private lessons per week are entirely insufficient to give them the necessary fundamental training. By grouping the children into classes according to age and grade, much more can be accomplished. By this means the pupils are thoroughly grounded in sight reading, ear training, rhythm, melody building, transposition, musical biography and elementary harmony. Much of this work is done away from the piano. The subjects, presented from the child's viewpoint, furnish an excellent foundation for future study. Music becomes a language and the children are led to express themselves through their playing in the earliest grades of work.

A series of recitals and class demonstrations are given during the year. These are not only of great benefit to the pupils, but enable parents to know intimately the training that is given and to note comparative progress.



College Girls' Glee Club.

STUDIES.

It is impossible to set down any list of studies to be strictly adhered to, since the needs of the individual pupil must be consulted, and the studies varied accordingly. Moreover, new works are constantly being published. These are carefully examined and those of value are used in the course. However, an idea of the work covered in the different classes may be obtained from the following:

JUVENILE COURSE.

Selections from works of Mrs. Crosby-Adams, Gaynor, Hudson, and Aldrich. Gurlitt, Op. 101, 140, 141; Kohler, Op. 210, 157, and others of similar grade and character. Ear training. Major scales, two octaves. Signatures, arpeggios, triads. Stories of lives of composers.

ADVANCED CHILDREN'S COURSE.

Studies and etudes from Concone, Op. 37; Kohler, Op. 242; Duvernoy, Op. 120; Burgmuller, Op. 100; Heller, Op. 45, 46 and 47. Mrs. Crosby-Adams grades studies, books II and III. Sonatines and pieces from well-known composers. Ear training. Major and minor scales, four octaves. Signatures, arpeggios, intervals. Major, minor, diminished and augmented triads. Cadences.

HIGH-SCHOOL COURSE.

Continued study, constructive and practice of scales, major and minor chords, arpeggio and octave work. Educational studies, Loeschhorn, Czerny, Foote, Rogers; in fact, any suggested in the Progressive Course edited by Leopold Godowsky. Sonatinas Clementi; Modern Sonatina Albums 1 and 2. Piano solos, ensemble and duet work. For advanced students, ensemble sight-reading work is suggested.

PREPARATORY COURSE.

Elements of pianoforte playing, including hand culture, touch, notation, together with rhythm study, construction of melody, elementary harmony, and ear training. Instruction books on technical exercises are used according to needs. A limited number of etudes by representative composers; rondos and sonatinas by Kuhlau, Clementi, Gurlitt, and others; selections from the easier works of Schumann and other well-known composers.

INTERMEDIATE COURSE.

Further development of technique, including major and minor scales in various forms; chords, arpeggios, octaves, etc. Studies and etudes of Czerny, Loeschhorn and Kohler; sonatas by Haydn, Mozart and others; easier compositions by Mendelssohn, Grieg, Schubert and Schumann.

CERTIFICATE COURSE.

Selections from two- and three-part inventions and suites of Bach; studies by Cramer, Czerny; sonatas and other compositions by Beethoven, Scarlatti, and Mozart; and further study of the modern romantic composers, such as Schubert, Schumann, Liszt, Grieg, Debussy, and MacDowell.

DIPLOMA COURSE.

Selections from suites, Well-temperel Clavichord of Bach, a limited number of etudes by Czerny, Liszt and Chopin; compositions by Beethoven, Schumann and Chopin; works of Scarlatti, Graun, Liszt, Rubinstein, Brahms, Grieg, and MacDowell; piano concertos by the best composers.

NORMAL PIANO METHODS.

Since the School of Music is organized as a department of the Normal School, the training of teachers is one of its most important functions. There are many earnest and talented students, who for temperamental reasons, or on account of physical limitation, could not hope to successfully enter the concert field. Such students often become very successful teachers, and their musical attainments deserve special recognition. Training of more than usual breadth and fullness is offered for those who are anxious to become well-equipped teachers. There is an apparent need in the majority of communities in Kansas and adjoining states for teachers who have been definitely prepared to teach.

NORMAL PIANO METHODS I.

Comprehensive survey of elementary and intermediate teaching methods. Ear training, rhythm. Notation and sight reading. Scale building, triads and signatures. Technic. Phrasing. The problems of the inexperienced teacher are considered and the bibliography of the best piano literature for each grade compiled.

NORMAL PIANO METHODS II.

First Term. An outline of systematic technical training in exercises, scales, chords and arpeggios forms for intermediate and advanced pupils. How to teach etudes and studies.

Second Term. Attention given to the artistic phase of piano playing. Study of interpretation. The use of the pedal. Piano literature for teaching.

CLASS WORK IN PIANO FOR ADULTS AT SPECIAL RATES.

Experience has demonstrated that very satisfactory work can be done with beginners through means of class work. This is offered particularly for those desiring a practical, working knowledge of the piano; those who wish to play hymns, simple pieces and accompaniments. For this course two or more pianos are utilized for each class; the classes are limited in size, and the instruction is given by or under the supervision of Miss E. Anna Stone.

ORGAN.

This course is designed to furnish a foundation in technical training to students desiring to fit themselves to be church organists. The completion of the preparatory course in pianoforte or its equivalent is a prerequisite for admission. The work offered includes: the construction of the organ from a mechanical standpoint; instruction in manual and pedal technics and registration. Studies employed comprise works of Clemens, Douglas and Buck; compositions by Merkel, Dubois, Smart, Faulkes, Guilman and Bach; also a careful study of hymns and accompaniments to solos and anthems.

VOICE.

In no field of music teaching is there greater need for a definiteness which will enable a student to recognize the reasons for and the value of the instructions given than in the field of singing. While each individual voice requires special consideration, a statement of the general principles which are followed in the development of voices will make clear to the prospective student the nature of the training to be secured.

In the treatment of voices particular stress is laid upon a proper breath control; independent free action of the jaw, tongue and other vocal organs; the elimination of the so-called breaks in the voice; the development of self-confidence through the establishment of a proper level in tone production (as opposed to the customary notion of mental and vocal adjustment for "high" and "low" tones); the establishment of distinct enunciation, and the development of artistic and individual power of interpretation. In brief, the aim of the instruction given is to secure ease in singing, naturalness in enunciation, and intelligent expression.

The course of instruction has a psychological basis, and a student is enabled to overcome incorrect habits through conscious repetition of specially adapted exercises. The mode of procedure is positive, rather than negative. Having in mind that many of our graduates will be charged with the care and development of the voices of children and adults, the instructors in the department aim to give the student an understanding of his progress without inducing self-consciousness, and at the close of the period of study a careful analysis of the ground that has been covered.

Contrary to the commonly accepted idea, not the few but the majority may cultivate the art of singing. Persons of average ability with wisely directed training are more likely to make practical use of their gift than those favored with unusual voices but who ignore the value of the proper care and training.

An important phase of this individual work deals with the correction of certain vocal defects, and with training which will secure quality and carrying power in the speaking voice through the employment of the high-chest, intercostal breathing of singers, proper voice emission and distinct enunciation.



Girls' Secondary Glee Club.

PREPARATORY GRADE.

Fundamental principles of voice building; correct poise with proper breathing; blended scale; diction; stage deportment; sight reading and simple songs in English; Sieber 8-measure Vocalises, Marchesi Opus 2. Beginning piano.

INTERMEDIATE GRADE.

Studies for enunciation, rhythm and phrasing; acoustics; sight reading and diction. Exercises for attack, legato and staccato; solfeggio and ensemble practice; vocalises by Concone, Panofka, Lütgen and Shakespeare; ballads and songs by present-day composers in English. Public appearance; piano.

CERTIFICATE GRADE.

Vocalises by Marchesi, Op. 3; studies by Panofka, Op. 8; Vaccai; Henneman 101 Master Exercises; shade and tone color; continued studies in enunciation; artistic interpretation; selections from the works of American, English, German or Italian writers in the vernacular; joint-recital with one other student of equal grade. Accompanying.

DIPLOMA GRADE.

Advanced work in technical studies for phrasing; development of natural style and cultivation of dramatic expression; enunciation; at least two complete major oratorios; six selections from the standard operas in the vernacular; twenty English, French and German classics in the vernacular; practical work in musical pedagogy; full public recital; advanced accompaniments.

TEACHERS' COURSE.

Students whose vocal attainments, general musicianship and teaching ability fit them to enter the teaching field may enroll for private work in methods of singing and practice teaching.

VIOLIN.

COURSE FOR CHILDREN.

The study of music should begin as early as possible. A solid foundation is indispensable if good results are desired; thus a thoroughly competent teacher is essential from the beginning.

The course of training as outlined in this work is especially adapted for children and is designed to give them just such thorough fundamental training as will enable them to take up the advanced courses with intelligence. Too much stress can not be placed upon a proper foundation as a means to future advancement. It is in the beginning that habits of playing are most easily acquired. If these habits are correctly formed the pupil's advancement may go on uninterruptedly; if incorrectly formed, then the pupil must at some future time go back and correct the mistakes, or the progress is retarded and often must stop altogether. Children are obliged to attend classes in sight reading as a preparation for orchestral work. When sufficiently advanced they may participate in the children's orchestra.

PREPARATORY GRADE.

Careful study in holding the violin, position of the body, placing of fingers in different keys; fundamental principles of bowing. Scales and studies by Hohmann, Laoureux, Blumenstengel, de Beriot. Violin duets by Pleyel and Mazas. Scale studies in all keys, varied fingering and simple bowing; small classical solos with piano accompaniment.

INTERMEDIATE GRADE.

Studies by Kayser, Dancla, Wilhelmj-Brown, Mazas, Schradieck. Scales and arpeggio by Cesar Thomson and Ysaye. Concertos and soli; Wieniawski; Mazurkas, Bohm; polonaise, Beethoven; Romance, Viotti, de Beriot. Orchestral Class.

CERTIFICATE GRADE.

Advanced scale work in thirds, sixths and octaves by Cesar Thomson. (These scales are not in print, but are given in manuscript.) Studies by Kreutzer, Fiorello and Rode. Sonatas by Corelli, Handel and Beethoven. Concertos, de Beriot, Mozart, Bach, Bruch. Sonatas, Beethoven and Grieg. Soli, Wieniawski, Sarasate, Kreisler.

DIPLOMA GRADE.

Studies by Rode, Gavinies. Bach Sonatas for violin alone. Concertos and solos: Mendelssohn, Wieniawski, Bach, Hubay. Orchestral and ensemble classes. Sonatas by Cesar Franck, Grieg, Beethoven.

Arrangements may be made for either class or private instruction in any grade.

Pupils who wish to prepare themselves as teachers should attend class lessons, where they may have the opportunity of practical teaching in conformity with the School methods.

ORCHESTRA.

Organization and conducting of small symphony orchestra. A practical course for violin students and such others as may be able to derive benefit therefrom. One hour credit.

Intermediate students are afforded opportunity to practice ensemble playing in the Beginners' Orchestra, and advanced pupils may have the privilege of practice in the Normal Symphony Orchestra without additional charge. (See "Organizations.")

BRASS INSTRUMENTS.

Excellent opportunity is offered to students who wish to learn to play brass instruments and instruments of the wood-wind group. An instructor, who has had thorough training in this particular field, has been engaged for this work. Students who have played instruments of any sort should not fail to bring these with them, even though they have no expectation of studying. The orchestras and Normal band offer opportunities for both pleasure and service to all musical students whether enrolled in the School of Music or the Normal proper.



Treble Clef Club.

THEORY, HISTORY AND ANALYSIS OF MUSIC.

Experience has shown that progress in the study of harmony is often slow because the pupil has not been taught to *think* music. The aim of this work as presented is to make the study of harmony practical through its application in analysis as soon as the pupil has made a consistent study of intervals, triads, sixth and seventh chords. Ear training is correlated with the study of harmony, strengthening the mental capabilities of the student in the rapid thinking of intervals, chords, etc. Application is made in the practical analysis of song and instrumental literature from the viewpoint of the listener rather than that of the composer.

- 20.—HARMONY I. Prerequisite, Elementary Theory. *Two hours credit.*
Each Semester.

The fundamental principles of the theory of music are embodied in the study of harmony, which treats of the different intervals and chords in their natural relations and combinations. The subdivisions of the subject are as follows: scales, intervals; cadences; harmonizing melodies, triads, and inversions V⁷.

- 21.—HARMONY II. *Two hours credit.* Second Semester.
M. W., at 11:30.

Second dominant formations, modulations; suspensions; transitions; passing and changing notes; modulation; organpoint; analysis; ear training; original work in harmonizing melodies. Secondary seventh chords.

- 22.—ADVANCED HARMONY. *Two hours credit.*

Much work in harmonizing original melodies. Practical use made of chords already introduced especially VII⁷ in its various interpretations and the use of V⁹ and altered chords.

- 24.—HARMONIC ANALYSIS AND FORM. *Two hours credit.*

Analysis of four-part compositions; modulations at the piano. Keyboard demonstration in figured basses, cadences and modulations.

NOTE.—The above work is planned for supervisors' training courses as especially adapted for high-school music methods.

- 25.—COUNTERPOINT I. *Two hours credit.* First Semester.
M. W., at 10:30.

Counterpoint applies the principles of harmony to the melodious treatment of the several voice parts in combination. The study of this subject naturally follows that of harmony and develops the contrapuntal facility necessary to all forms of composition. The work includes strict counterpoint; the various orders of modern counterpoint; double and triple counterpoint.

- 26.—COUNTERPOINT II AND COMPOSITION. *Two hours credit.* Second Semester.

Counterpoint in five or more parts; vocal counterpoint analysis; exercises in free composition.

- 27.—HISTORY OF MUSIC I. *Two hours credit.* First Semester
M. W., at 9.

The course includes the growth of music from ancient to modern times; the history of early church music; the development of musical forms, sacred and secular, and instruments; and the polyphonic era. Required of students in applied music.

- 28.—HISTORY OF MUSIC II. *Three hours credit.* Second Semester.
M. W. F., at 9.

Modern music and musicians; biographies and the works of the great composers of the classic, romantic and modern schools. The history of the opera, oratorio, symphony, and various other forms are studied in detail.

- 29.—NORMAL PIANO METHODS I. *One hour credit.*
Second Semester.

A special course for students preparing themselves as teachers. The work embraces lectures on methods and materials for teaching beginners; papers and discussion by students. Practice Teaching.

- 30.—NORMAL PIANO METHODS II.

A continuation of the preceding course, dealing with methods and material for intermediate students.

- 31.—ENSEMBLE PLAYING OR SINGING I. *One hour credit.*

Throughout the year.

Time to be assigned by the instructor.

Ensemble playing classes in piano and violin meet regularly for the study of concerted music. Four- and eight-hand music and chamber music for stringed instruments form the basis of the work. This practice enables the pupil to become acquainted with many masterpieces and to receive training in sight reading and accompanying.

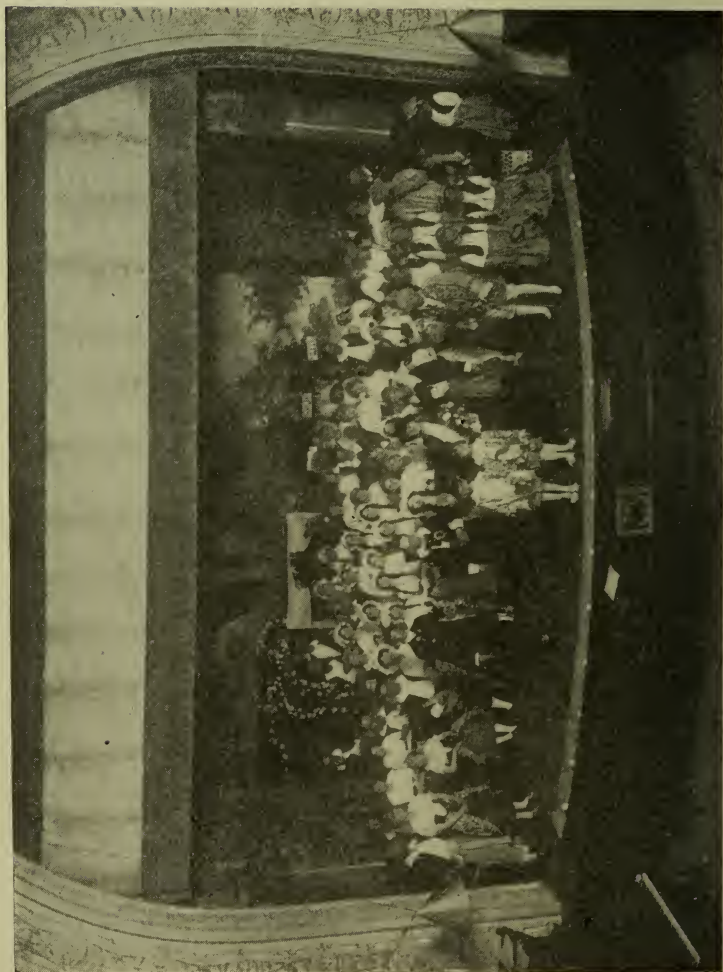
Credit for orchestra and band is allowed to students who are regularly enrolled.

- 32.—ENSEMBLE PLAYING OR SINGING II. *One hour credit.*

Throughout the year.

Advanced ensemble playing; continuation of course I.

Time to be assigned by the instructor.



Class in Opera.

PUBLIC SCHOOL MUSIC.

The constant demand for teachers capable of supervising music in the public schools is leading students possessing musical ability to consider this as a profession.

The awarding of the Certificate and Diploma in Public School Music is conditioned upon natural musical and teaching ability, supplemented by training in such subjects as shall fit the candidate to be a resourceful and capable teacher, thoroughly qualified to train and supervise teachers in the grades and high school.

In anticipating the demand on the part of superintendents and boards of education that definite results shall be accomplished which shall raise the teaching of music to a level with other studies, the standards for admission and graduation in this branch have been materially raised.

Students should advise with the Dean, or with an assigned faculty member, as to their fitness before deciding to major in this work.

In addition to completion of studies listed under a particular certificate, general musical and teaching proficiency will be made a condition for recommendation of a candidate by the Dean for a Certificate or for a position.

Students of average musical training, personality and aptitude for teaching may lay an excellent foundation in two years' work or four or five terms.

Ambitious and gifted students who desire a thorough equipment will plan to spend three years above high school for the diploma or four years for the degree. To these the best situations are accessible and advancement only a matter of time.

Excellent courses in elocution, drawing, physical training, English and other high-school subjects, in the Normal School proper, make possible the selection of a minor subject. It is the experience of many graduates that a year spent in teaching some other subject in addition to music opens the way for full-time music supervision.

The following public-school music courses extend through two terms—a semester—unless otherwise noted:

- 1.—ELEMENTARY SIGHT SINGING. *Two hours credit.* Each Semester.
T. Th., at 9.

Deals with the elements of music, rote singing, the facts of time and tune with their staff representation, leading to the reading of one-part music. Students who have had some sight reading may enter Music 1a. Students electing music for the Certificate of Special Proficiency in Intermediate and Grammar Grade Teaching should take this course.

NOTE.—With Intermediate Sight Singing this course is a prerequisite for entrance to Public School Music Course III.

- 3—N. S. Music.

- 1a.—RAPID ONE-PART SIGHT SINGING. *Two hours credit.* Each Semester.
T. Th., at 9.

Open to students who have had course 1 or music prior to college entrance.

- 2.—INTERMEDIATE SIGHT SINGING. *Two hours credit.* Second Semester.
T. Th., at 2.

This course is designed to succeed 1 or 1a.

- 3.—ADVANCED SIGHT SINGING. *Two hours credit.* Second Semester.
T. Th., at 11:30.

Sight reading in three and four parts. Writing and recognition of intervals and chords. Open to students who have had four hours college work in sight singing and to others specially qualified.

NOTE.—Required of candidates in Course III.

- 4.—KINDERGARTEN AND PRIMARY MUSIC METHODS. *Two hours credit.*
Second half each Semester, and Summer Term.

M. T. W. F., at 2.

Required for Supervisor's Certificate and for Kindergarten Life Diploma. Students electing music for the Certificate of Special Proficiency in Primary Teaching should take this course together with Public School Music 1, or 1a, or 2.

- 5.—MUSIC METHODS FOR GRAMMAR GRADES. *Two hours credit.*

First half each Semester, and Summer Term.

M. T. W. F., at 2.

Prerequisite, course 2, or equivalent. An outline of the work of the various grades, choice and use of material, voices and interpretation. A comparative study of the several systems of public-school music and their application. Open to students who are specializing in the department. Students electing music for the Certificate of Special Proficiency in Intermediate and Grammar Grade Teaching should take this course.

- 6.—MUSIC METHODS FOR HIGH SCHOOL. *Two hours credit.*

Open to those who have completed requirements for Supervisor's Certificate.

This course deals with the methods of presenting the subjects as regularly taught in a high school offering music as an accredited subject. They are as follows: Notation, Melody Writing, Elementary Harmony and Part Writing, Harmonic Analysis, Advanced Harmony, Music History and Appreciation, Music Form and Chorus Conducting.

Practice Teaching: An opportunity is given Diploma students of this School to teach in the high school under the supervision of a critic teacher. Much time is devoted to the proper equipment of the teacher, making her professionally strong to meet the increasing demand for good teachers of high-school music.

- 7.—RURAL SCHOOL TEACHERS' COURSE. Three hours credit.

Summer Term.

This course deals with the subject matter and methods of public-school music for ungraded and small schools in third-class cities.

Drill in rhythm, intervals and individual singing are included. Students electing music for Certificate for Special Proficiency in Rural-school Teaching should take this course.

8.—CHORUS CONDUCTING. One hour credit.

This includes the problems of classifying voices, effective arrangement of parts, selection of material, correct use of baton, and the securing of variation in tempo and dynamics.

9.—MUSICAL MATERIAL I, including CHORUS SINGING AND CONDUCTING.

Two hours credit.

A course dealing with the selection and use of sacred and secular music of the various vocal types, the bibliography of scores, and a critical analysis of musical content.

10.—MUSICAL MATERIAL II, including CHORUS SINGING AND CONDUCTING. *Two hours credit.*

11.—MUSIC APPRECIATION FOR BEGINNERS. *One hour credit.*

Open to nonmusic students or those who are not specializing in music. The purpose of the class is to acquaint students with standard vocal and instrumental compositions and enable them to listen with discrimination. Students are afforded opportunity for laboratory study of phonograph records and pianola rolls.

12.—MUSIC HISTORY AND APPRECIATION I. *Two hours credit.*

First Semester, and Summer Term.

Designed for prospective teachers and supervisors. The course deals with the development of music, and is based upon a standard text, illustrated by records and rolls for the mechanical players and special numbers furnished by students and faculty.

13.—MUSIC HISTORY AND APPRECIATION II. *Two hours credit.*

Second Semester.

Prerequisite, Music History and Appreciation I. Continuation of the previous course. As a protection against damage to records a small laboratory fee is required.

14.—TECHNIQUE OF OPERA. *Two hours credit.*

First Semester.

A practical study of the various vocal forms, including chant, anthem, cantata, oratorio, and opera. Open to advanced students or especially qualified underclassmen.

15.—INSTRUMENTAL ENSEMBLE. *One hour credit.*

Practical work in string quartet, orchestra and wind instruments.

16.—INTERMEDIATE SIGHT SINGING FOR SUPERVISORS. *Two hours credit.*

Prerequisite, Advanced Sight Singing.

17.—ADVANCED SIGHT SINGING FOR SUPERVISORS. *Two hours credit.*

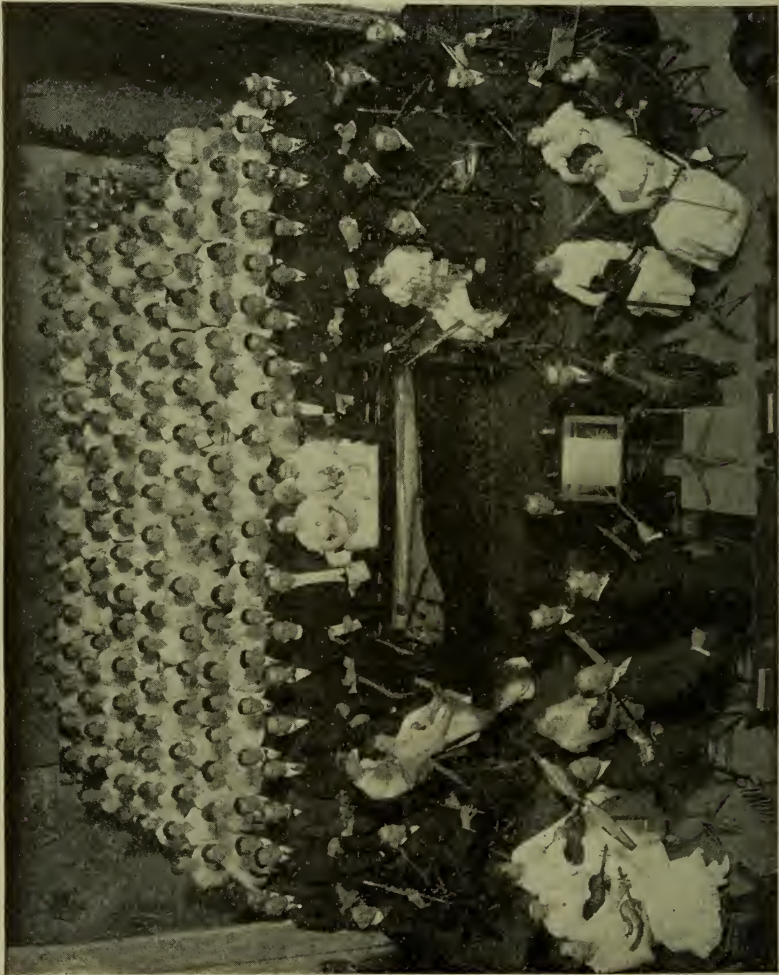
Drill in advanced and rapid sight reading. Prerequisite, Intermediate Sight Singing for Supervisors.

18.—SIGHT SINGING FOR DIPLOMA STUDENTS. *Two hours credit.*

Prerequisite, Advanced Sight Singing for Supervisors.

19.—ELEMENTARY THEORY. *Two hours credit.*

Study of rudiments of music and tone relationship. The correlation of the various tonal concepts with their several representations. This course is designed for the practical presentation of Elementary Harmony in High School.



Oratorio Chorus.

COMMUNITY MUSIC.

An enlarged field for musical service, as directors of community music and drama, is opening to properly equipped musicians of broad education who possess qualities of leadership and organization. In conjunction with the college work offered in the Normal proper, the School of Music is prepared to equip a limited number of individuals for this work. Since the training required depends in a large degree upon previous study and experience of the candidate, definite requirements by subjects for this course are not here explicitly stated. In general they include not less than three years of College work, familiarity with the organization and conducting of bands, choruses and orchestras; a practical working knowledge of stage business as related to community drama with music, and amateur opera; intimate acquaintance with musical and other material adapted to the various phases of this work; ability to supervise the teaching of music in the grades and high schools of a first-class city; exhaustive study of various movements in this country and in Europe which express the life of communities through music. Persons interested are asked to correspond with the Dean of the School of Music, stating their general education and musical attainments.

GENERAL INFORMATION.

RECITALS AND CONCERTS.

The work of the year is interspersed with public recitals and concerts given by well-known artists, members of the faculty and musical organizations.

Among the artists who have appeared recently are:

Cecil Fanning, baritone.

Anna Case, soprano—Metropolitan Opera.

Zoellner String Quartet.

Maud Powell, violinist.

Albert Lindquest, tenor.

Jean Vincent Cooper, contralto.

A Spring Music Festival, extending over a week, included two concerts by the Minneapolis Symphony Orchestra, with soloists, the Oratorio "Messiah" given by chorus and orchestra of over two hundred; a song-fest of old-time melodies, in which two thousand people joined under the leadership of a band of forty pieces; the opera, "Il Trovatore"; and a state-wide contest of solos, chorus singing and sight-reading, for which \$500 in prizes were given.

STUDENT RECITALS.

Every opportunity for public appearance is afforded students of the School of Music. On each Wednesday at 1:30 is held a students' recital, attended only by students and faculty of the School. Public recitals are given by students of the School at frequent intervals. These appearances are of great assistance in helping the student to acquire ease and self-possession, essential to public performance. All students enrolled in Public School Music or Applied Music for credit are required to attend all recitals of the School. Accurate record of attendance is kept. Students having an attendance record of less than 80 per cent may be denied credit.

ORGANIZATIONS.

The Symphony Orchestra of forty players is open to advanced students of ability. The organization gives concerts during the school year, and with the "All-Emporia Chorus" contributes a number to the Spring Festival of Music. Players are selected from this group to form a smaller orchestra for operatic productions.

A Beginner's Orchestra, directed by an assistant under the supervision of the Director, is open to all students in the School who desire the advantage of ensemble practice. The aim of this organization is to afford experience to amateurs and fit them for more advanced work of the same kind.

Glee Clubs for men's voices, and small choruses for ladies' voices, are open to all students who may derive benefit therefrom. Preference is given to students who are doing special work in the School.

The Musical Art Society is an organization open to students of music who are regularly enrolled in definite courses, for the purpose of creating a broader musicianship among the members. The meetings of the Society occur on the second Wednesday evening of each month. The time is devoted to a program by the faculty or advanced students, followed by a general discussion. Opportunity is thus afforded for closer acquaintance between students and members of the faculty.

The All-Emporia Chorus is an organization of singers from the Normal, the city and the Emporia Women's Chorus, the purpose of which is the rendition of oratorio at the time of the Spring Music Festival. Among the works which have been sung are, Mendelssohn's "Hymn of Praise," Gaul's "Holy City," Mendelssohn's "Elijah," Handel's "Messiah," and Gounod's "Redemption."

Class in Opera. In order to give the students of the School as varied a training as possible, there is presented each year an opera fully staged and costumed, with orchestral accompaniment. In the past there have been presented, "The Mikado," "Bohemian Girl," "Chimes of Normandy," and "Martha," together with a number of simple operas. In 1917 the grand opera "Il Trovatore" was given three performances. This work is open to qualified students in the School of Music.

THE SCHOOL LIBRARY.

The College library, containing about thirty-five thousand volumes, is open to students of music.

In the reference section are ten complete encyclopædias on matters musical. Also a complete catalogue of early and modern books on music.

There are thirteen complete works, containing biographies of all classic and modern composers, by such authors as Tapper, Paine, Rupert Hughes, and Elson.

Seventy-five works include Philosophy of Music, Æsthetics of Music, dictionaries, essays, histories of music and polygraphies.

The books on theory of music number fifty-one. They treat of the mathematical and physical study of music, notation, harmony, thorough-bass, counterpoint, elementary and general theory, musical form, composition and instrumentation.

The dramatic music section contains twenty works descriptive of opera, classic and modern. There are fifty-four scores of all great operas from Peri's Eurydice to Debussy's Pelleas and Melisande. The complete scores of all of Wagner's music dramas are contained in this collection also.

Of sacred music, there are thirty-four scores of oratorios and cantatas. Works treating the Gregorian and Anglican Chant, cathedral services, evangelistic, revival and choir music.

Twenty-nine collections of songs, from Handel to Richard Strauss, represent the voice section of this magnificent library, including the works of Brahms, Debussy, Schubert, Schumann, and many others. Forty-seven books tell of vocal hygiene, voice culture, development, and vocal methods.

Orchestral music is represented by twenty-six scores of symphonies, dramatic, illustrative, descriptive and program music, overtures, concertos, and chamber music.

Of the piano, its history, manufacture, tuning and temperament, teaching methods, etc., tell twenty-two works. Piano music itself is shown in twenty-one collections of the best classic and modern compositions for the piano.

There are nine works on the violin, its history, manufacture, music and methods of instruction.

Altogether the library contains more than four hundred complete works, pertaining to every possible phase of music.

Current periodical literature in music is provided as follows:

Musical America.

Musical Courier.

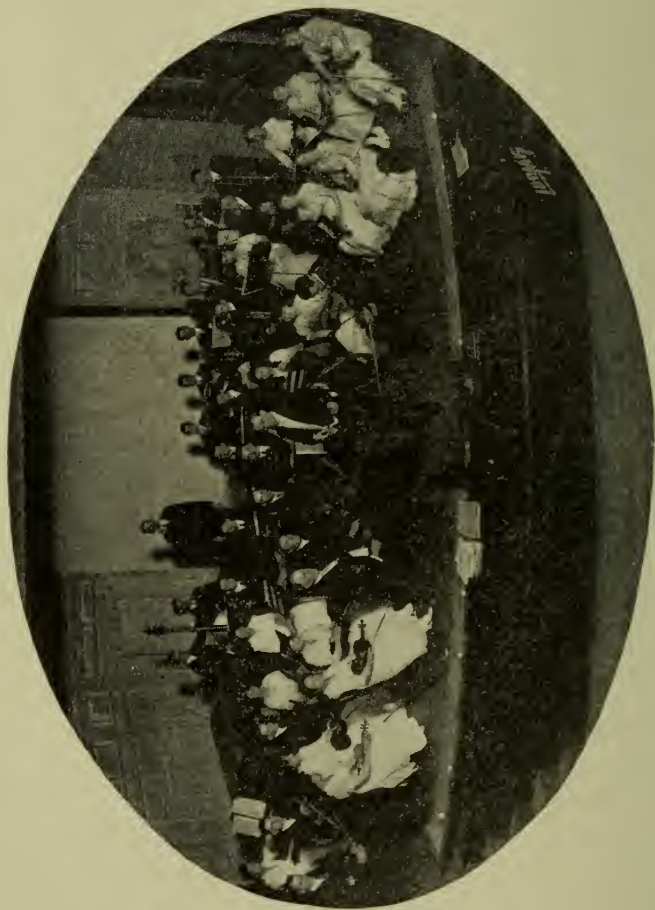
Musician.

Etude.

School Music.

PHYSICAL TRAINING.

A magnificent building, which is 158 feet long and 66 feet wide, costing over \$100,000, is devoted exclusively to gymnasium purposes. It is modern in every respect, consisting of three floors, thoroughly equipped. The basement includes steel lockers, shower baths and swimming pool. The privileges of the gymnasium, numerous tennis courts and athletic field are open to all music students upon payment of a nominal fee.



Normal Symphony Orchestra.

CHRISTIAN ASSOCIATIONS.

The Young Men's and Young Women's Christian Association form an important feature of life in the institutions. The secretary of either will be glad to answer inquiries regarding room, board and self-help.

STUDENTS' LOAN FUND.

The several classes for the past ten years have contributed to this fund for aiding students, which is at present worth about \$2000. Students within one year of graduation have the preference in securing loans. Professor James W. Mayberry is treasurer of the committee having in charge the fund. Applications should be made to him.

POSITIONS.

The kindly offices of the appointment bureau of the literary department of the Normal School, in securing positions for graduates, have been extended to the graduates of the School of Music. Although the School does not guarantee situations, the Dean and members of the faculty have an increasing number of requests for competent teachers and are ready to recommend graduates to positions for which they are fitted.

Graduates of the School without experience receive \$70 per month and upwards. Holders of diplomas and degrees command \$100 and several graduates are paid from \$125 to \$150 as supervisors.



Normal Band.

MEMBERS OF THE CLASS OF 1917.

STUDENTS RECEIVING THE DEGREE OF BACHELOR OF SCIENCE IN EDUCATION MAJORING IN MUSIC.

Berner, Jouetta.	De Voss, L. E.
Cullison, Lenore.	Gepharte, Elden.
Davis, Estella.	Jeremy, Ruth.

DIPLOMA CLASS.

Voice:

Jones, Philip.
Lore, Marjorie.
Smith, Maurine.

Piano:

Spears, Lucretia.

Public-school Music:

Jones, Philip.
Lore, Marjorie.

DIPLOMA CLASS, AUGUST.

Public-school Music:

Pierson, Marie.
Smith, Maurine.

CERTIFICATE CLASS.

Voice:

Berner, Jouetta.
Hammel, Myrtle.
Jones, Esther.
Quinn, Josephine.
Rogers, China.

Piano:

Crandell, Kate.
Griffith, Hazel.
Herring, Kitten.
Moore, Ethel.
Nusbaum, Lela.
Ver Brugge, Adrianna.

Cornet:

Nusbaum, Lela.

Violin:

Bang, Dorothea.
Fife, Marinita.

Public-school Music:

Hammel, Myrtle.
Rogers, China.

CERTIFICATE CLASS, AUGUST.

Voice:

Quisenberry, Faye.

Public-school Music:

Conroy, Susan.
Doering, Elsie.
Glass, Mrs. Blanche.
Quisenberry, Faye.

COMMENCEMENT CONCERT AND GRADUATING EXERCISES.

NORMAL SCHOOL OF MUSIC.

FRIDAY EVENING, MAY 25, 1917, AT 8:15, ALBERT TAYLOR HALL.

PROGRAM.

Spanish Caprice, *Moszkowski*
Miss Ethel Moore.

The Quest, *Smith*
The Cry of Rachel, *Salter*
Miss Esther Jones.

Legende, *C. Bohm*
Miss Dorothea Bang.

Concerto D. Minor, *Mendelssohn*
Allegro Appassionato.
Adagio.
Miss Lucretia Spears. Miss Hawkins at Second Piano.

La Donna e Mobile ("Woman is Fickle"), Op. "Rigoletto," . . . *Verdi*
Mr. L. E. De Voss.

Kuiawiak, *H. Wieniawski*
Miss Marinita Fife.

Dawn in the Desert, *Ross*
Miss Maurine Smith.

Tarantelle, Op. 85, *Heller*
Minuet, *Paderewski*
Miss Kate Crandell.

Faith in Spring, *Schubert*
The Rose and the Lily, *Schuman*
O Thank Me Not, *Franz*
Mr. Philip Jones.

Duet: Sunset, *A. Goring Thomas*
Miss Myrtle Hammel. Miss Josephine Quinn.

Sonatina (for two violins, flute and cello), *Pleyel*
Miss Dorothea Bang. Mr. Reed Bang. Miss Marinita Fife. Mr. Arthur Messick.

The Voice of My Beloved (chorus with obligato for two violins), *Daniels*
Misses Bang and Fife.

Members of the Certificate and Diploma Classes in Voice
and Public-school Music.

Presentation of Certificates and Diplomas by
President Thomas W. Butcher.

THE ALUMNI.

CLASS OF 1896.

Piano.

Brooking, Jessie Gertrude,	Eureka.
Clark, Etta I'Dell (Mrs. Culver),	Detroit, <i>Mich.</i>
Good, Emma (Mrs. Stauffer),	Canada.
Jones, Hattie Achsah,*	_____
Watson, Myrtle,	_____, <i>Neb.</i>

CLASS OF 1897.

Piano.

Etrick, Amanda,	Weatherford, <i>Okla.</i>
Howe, Myrtle (Mrs. Gerardy),	Smith Center.
Kelly, Grace (Mrs. Cromer),	Litchfield, <i>Ill.</i>
Nungesser, Ella,	Parker.
Riley, Laura,	Clay Center.
Staatz, Adelaide (Mrs. Griffith),	Emporia.

CLASS OF 1898.

Piano.

Kirkton, Alda,	Canon City, <i>Colo.</i>
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Violin.

Goldberg, Alice,*	_____
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CLASS OF 1899.

Piano.

Whims, May,	Wichita.
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CLASS OF 1900.

Piano.

Holmes, Sue D.,	Emporia.
Keeny, Lillie V.,	Sedan.
Westfall, Margaret,	Blackwell, <i>Okla.</i>

CLASS OF 1901.

Piano.

Allen, Viola,	Emporia.
Creager, Pearl,	Kansas City, <i>Mo.</i>
Marsh, Florence,	Kincaid.
Robb, Lucy May,	Emporia.

Voice.

Allen, Anna Mae,	Emporia.
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CLASS OF 1902.

Piano.

Blakely, Ella (Mrs. Kaiser),	Dayton, <i>N. Mex.</i>
Fogelberg, Delpha,	Republic.

Violin.

Blair, Robert T.,	Emporia.
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*Deceased.

CLASS OF 1903.

Piano.

Ewin, Elizabeth Weston,	Kinsley.
Evans, Louise,	Emporia.
Gahan, Mrs. May Morrison,	Emporia.
Johnson, Ethel Kinney (Mrs. Garrett),	Beatrice, Neb.

Voice.

Good, Mary Edna (Mrs. E. M. Umbach),	Napierville, Ill.
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Violin.

Cleveland, Carl G.,	Emporia.
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CLASS OF 1904.

Piano.

Kenny, Gertrude,	Scammon.
Scott, Faye (Mrs. Porter),	Emporia.
Van Laningham, Lola,	Ashland.
Wilkinson, Edith Lucia,	Emporia.

Violin.

Starke, G. Sidney,	Winfield.
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Voice.

Starke, Ralph,	Ann Arbor, Mich.
Chenoweth, W. E.,	Colorado Springs, Colo.

CLASS OF 1905.

Piano.

Boyd, Laura B.,	Grand River, Iowa.
Ebling, Mayme E. (Mrs. Bailey),	Downs.
Rhodes, Mabel E.,	Salina.

Violoncello.

Van Laningham, Augusta M. (Mrs. Griffith),	Wichita.
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Voice.

Brann, Pearl I.,	Lincoln.
Ebling, Mayme E.,	Downs.
Robb, Lucy M.,	Emporia.
Van Laningham, Augusta M. (Mrs. Griffith),	Wichita.

Public School Music.

Meyer, Nellie A.,	Clay Center.
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CLASS OF 1906.

DIPLOMA COURSE.

Piano.

Brandley, Flora,	Matfield Green.
Britain, Pearl M.,	Emporia.
Jackson, Mrs. Selene Roberts,	Emporia.
Pettitt, Clara H.,	Emporia.

CERTIFICATE COURSE.

Piano.

Conron, Ada,	Wakarusa.
Kerr, Grace,	Americus.
Pringle, Janet,	Rose.
Rowe, Ella,	Emporia.

CLASS OF 1907.

CERTIFICATE COURSE.

Piano.

Alexander, Mabel,	Emporia.
Dulohery, Rose,	Oakhill.
Haynes, Violet,	Emporia.
Kepple, Agnes,	Emporia.

Paul, Gladys,	Emporia.
Rowand, Marguerite,	Emporia.
Siebert, Emma,	Canada.
Voegele, Hallie,	Dwight.
Waite, George,	Iola.
White, Carolyn,	Meade.
Wooster, Florence,	Emporia.
Wright, Estella,	Lebanon.

Voice.

Barnes, Goldie,	Emporia.
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Violin.

Spiker, Bessie,	Emporia.
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CLASS OF 1908.

DIPLOMA COURSE.

Piano.

Alexander, Mabel Philips,	Emporia.
Ingraham, Abbie May,	Newton.
Kepple, Agnes Cecilia,	Emporia.
Rowand, Marguerite,*	Emporia.
Siebert, Emma May,	Canada.
Voegele, Hallie Jane (Mrs. Carl Webber),	Dwight.
White, Carolyn Darling,	Meade.

Voice.

Lewis, Jane Elizabeth,	Emporia.
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Violin.

Hollingsworth, F. Earl,	Emporia.
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CERTIFICATE COURSE.

Piano.

Burton, Gladys,	Dwight.
Burkholder, Nettie,	Canada.
Howell, Edith,	Emporia.
Painter, Sue,	Lakeland.
Osborne, Cecile,	Medicine Lodge.
Rishel, Callie,	Emporia.
Sexton, Vesta,	Abilene.
Scoggan, Maude,	Beloit.

CLASS OF 1909.

DIPLOMA COURSE.

Piano.

Eades, Willia,	Yates Center.
Osborne, Cecile,	Medicine Lodge.
Sexton, Vesta,	Abilene.
Scoggan, Maude,	Beloit.

Violin.

Carl Webber,	Bartlesville, Okla.
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Public-school Music.

Curtis, Maude,	Neodesha.
Swan, Mary,	Emporia.
Strickler, Vera Agnes (Mrs. H. B. Hargiss),	Emporia.

CERTIFICATE COURSE.

Piano.

Dowden, Edith,	Emporia.
Fessenden, Orpha,	Emporia.
Gambill, Kathryn,	McCune.
Goodwin, Lela (Mrs. Clyde Moore),	Emporia.
Griffiths, Mabel,	Gridley.
Jenks, Gertrude,	Emporia.
McCafferty, Elva,	Clearwater.
Mayes, Louie,	Emporia.

Kansas State Normal School.

Voice.

Frossard, Clara,	Russell.
Fessenden, Orpha,	Emporia.
Scoggan, Maude,	Beloit.

Violin.

Osborne, Cecile,	Medicine Lodge.
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CLASS OF 1910.

DIPLOMA COURSE.

Piano.

Grigsby, Lila,	Emporia.
Gambill, Kathryn,	McCune.
Jenks, Gertrude,	Emporia.
Mayes, Louie,	Emporia.

Voice.

Frossard, Clara,	Russell.
Scoggan, Maude,	Beloit.

CERTIFICATE COURSE.

Piano.

Brooks, Bessie M.,	Americus.
Burlin, Cecile,	Abilene.
Douglas, Flossie,	Emporia.
DeSpain, Pearl,	Custer City, Okla.
Errett, Celia,	Gridley.
Hurley, Nellie,	Meriden.
Myers, Edith,	Hamilton.
Mercer, Margaret,	Emporia.
Norman, Bessie,	Emporia.
O'Roke, Dott,	Fairview.
Rupp, Edna,	Moundridge.
Sprague, Bessie,	Spearville.

Voice.

Banker, Beatrice,	Russell.
Burlin, Cecile,	Abilene.
Darrough, Edith Goldie,	Emporia.
Guettel, Dora,	Emporia.
Guettel, Marian,	Emporia.
Shearer, Ada L.,	Emporia.

Violin.

Louthan, Beula,	Sutherland, Iowa.
Weatherly, Marie,	Emporia.

PUBLIC-SCHOOL MUSIC.

Certificate.

Burlin, Cecile,	Abilene.
Darrough, Alma,	Emporia.
Darrough, Edith Goldie,	Emporia.
Frossard, Clara,	Russell.
Funk, John C.,	Lehigh.
Frye, Peoria,	Lincoln.
Scoggan, Maude,	Beloit.

CLASS OF 1911.

DIPLOMA COURSE.

Piano.

Douglas, Flossie,	Emporia.
Goodwin, Leola Nell (Mrs. Clyde Moore),	Emporia.
Myers, Edith M.,	Hamilton.
Marsh, Mrs. Laura,	Emporia.
Norman, Bessie,	Emporia.
Stone, Mabel,	Emporia.

Voice.

Banker, Beatrice R.,	Russell.
Guettel, Dora I.,	Emporia.
Guettel, Marian A.,	Emporia.
Shearer, Ada L.,	Emporia.

Violin.

Louthan, Beulah S. (Mrs. Robt. Blair),	Pasadena, Cal.
Weatherly, Marie,	Emporia.

CERTIFICATE COURSE.

Piano.

Carr, Sylvia,	Emporia.
Coleman, Madeline Violette,	Emporia.
Dahmer, Bernice,	Jasper.
Ervin, Mrs. Estella,	Emporia.
Fessenden, Madge,	Emporia.
Germann, Louisa C.,	Alta Vista.
Houser, Grace E.,	Anthony.
House, Hazel,	Marysville.
Jones, Martha E.,	Emporia.
Lock, Lora,	Emporia.
Nelson, Mabelle,	White City.
Wayman, Pearl,	Emporia.
Williams, Maude,	White City.
Yearout, Chrissie,	Dunlap.

Voice.

Darrough, Alma,	Emporia.
Germann, Louisa C.,	Alta Vista.
Ireland, Ernest,	Emporia.
Kissell, Neva May,	Emporia.
Myers, Edith M.,	Hamilton.
Parker, Ada O.,	Emporia.

Violin.

Gower, Frances,	Russell.
McCorry, Maurice,	Emporia.

Public-school Music.

Banker, Beatrice R.,	Russell.
Gambill, Kathryn,	McCune.
Gaston, Nina,	Erie.
Hall, Jessie,	Emporia.
Kissell, Neva May,	Emporia.
Newbrey, Lillie,	Emporia.
Shearer, Ada L.,	Emporia.
Stickel, Florence,	Toledo, Iowa.
Snyder, Elma,	Iola.
Wegley, Addie,	Emporia.

CLASS OF 1912.

DIPLOMA COURSE.

Piano.

Beck, Rena,	Cedar Point.
Coleman, Madeline,	Emporia.
Dahmer, Bernice,	Meade.
Dowden, Edith,	Emporia.
Erwin, Mrs. Estelle,	Emporia.
Fessenden, Madge,	Emporia.
Guettel, Marian,	Emporia.
Jones, Martha,	Emporia.
Lock, Lora,	Emporia.
Williams, Maude,	White City.

<i>Voice.</i>	
Ireland, Ernest,	Emporia.

<i>Violin.</i>	
Gower, Frances,	Russell.
McCrory, Maurice,	Emporia.

CERTIFICATE COURSE.

<i>Piano.</i>	
Biggs, Eula,	Potwin.
Campbell, Edna,	Junction City.
Chase, Mary,	Emporia.
Cole, Mabel,	Emporia.
Echord, Olive,	Garnett.
Fox, Hazel,	Larned.
Jones, Grace,	Quincy.
Kidd, Anna,	Council Grove.
Newbrey, Lillie,	Emporia.
Shaver, Ola,	Hutchinson.
Stein, Harriet,	Garnett.
Tucker, Eulalia,	Emporia.
Van Pelt, Lucy,	Blue Mound.

<i>Voice.</i>	
Dahmer, Bernice,	Meade.
Dwelle, Alice,	Cedar Point.
Faye, Agnes,	Atchison.
Richards, Faye,	Emporia.
Sexton, Vesta,	Abilene.
Strawman, Ethel,	Emporia.

<i>Violin.</i>	
Carpenter, Ina,	Council Grove.
Williams, Cappy,	Emporia.

<i>Public-school Music.</i>	
Anderson, Helen,	Emporia.
Beecher, Mary,	Americus.
Benson, Mrs. Hattie,	Concordia.
Blakely, Georgiana,	Emporia.
Blakely, Myrtle,	Emporia.
Brann, Inez,	Lincoln.
Chilson, Mary,	Marion.
Cook, Harriet,	Emporia.
Dwelle, Alice,	Cedar Point.
Faye, Agnes,	Atchison.
Fitzpatrick, Maude,	Emporia.
Kernen, Ida M.,	Chanute.
McLaughlin, Marguerite,	Centralia.
Owens, Gertrude,	Topeka.
Rector, Eva,	Emporia.
Rice, Myrtle,	Marion.
Strawman, Ethel,	Emporia.
Williams, John,	Emporia.

CLASS OF 1913.

DIPLOMA COURSE.

<i>Piano.</i>	
Chase, Mary,	Emporia.
Campbell, Edna,	Ogden.
Cole, Mable,	Emporia.
Leonard, Fred,	Burns.
O'Roke, Dot,	Fairview.
Tucker, Eulalia,	Emporia.
Sexton, Lillian,	Abilene.
Shaver, Ola,	Hutchinson.

<i>Voice.</i>	
Sexton, Vesta,	Abilene.
Strawman, Ethel Alice,	Emporia.

<i>Violin.</i>	
Williams, Cappy,	Emporia.

<i>Public-school Music.</i>	
Rice, Myrtle,	Emporia.

CERTIFICATE COURSE.

<i>Piano.</i>	
Bender, Mabel,	Miltonvale.
Heidemann, Ethel,	Emporia.
Jotter, Eles,	Narka.
Miner, Bertha,	Burlingame.
Mac Warner, Ida,	Burlingame.
Perkins, Josie,	Newton.
Smith, Vera,	Sharon.
Thomas, Elizabeth,	Emporia.

<i>Voice.</i>	
Herman, Hazel, C.,	Lincoln Center.
Marsh, V. Launa,	Emporia.

<i>Public-school Music.</i>	
Bruce, Isabelle,	Dodge City.
Clark Perle (Mrs. Clarke Heatherinton),	Linn.
Cullison, Lenore,	Howard.
Hemphill, Katherine,	Norton.
Jeremy, Ruth,	Emporia.
Locke, Fay,	Emporia.
Marshall, Sylvia,	Admire.
McLeland, Ethel,	Chanute.
Mullarkey, Ethel,	Concordia.
Scott, Helen (Mrs. Sidney M. Woodman),	Atlanta.
Shay, Ethel,	Emporia.
Shiphard, Margaret,	Enid, Okla.
Wilson, Avis,	Hartford.

CLASS OF 1914.

DIPLOMA COURSE.

<i>Piano.</i>	
Gathers, Lena,	Miltonvale.
Heidemann, Ethel,	Emporia.
House, Hazel,	Blue Rapids.
Kittell, Willetta Lucile,	Emporia.
Newbrey, Lillie Fern,	Emporia.
Smith, Vera B.,	Sharon.
Thomas, Elizabeth Jane,	Emporia.

<i>Voice.</i>	
Frances Lohmuller,	Centralia.

<i>Public-school Music.</i>	
Clark, Perle,	La Feria.
Cook, Harriet, B.,	Emporia.
Jeremy, Ruth H.,	Emporia.

CERTIFICATE COURSE.

<i>Piano.</i>	
Brandenburg, Georgia,	Bushong.
Brigham, Rosalie,	Council Grove.
Czapansky, Lucy Augusta,	Aurora.
Griggs, Hester A. L.,	Olivet.
Harris, Mary Lucile,	Emporia.
Hudson, Ethel,	Rogers, Ark.
Kelley, Ethel Marjorie,	Emporia.
McCaw, Mrs. G. W.,	Emporia.

Voice.

Cook, Harriet, B.,	Emporia.
Elliott, Mayme,	Emporia.
Gathers, Lena,	Miltonvale.
Jeremy, Ruth H.,	Emporia.
Madden, Ella Hazel,	Emporia.
Morse, Flora Irene,	Emporia.

Public-school Music.

Doddrill, Zella, Bonebrake,	Stockton.
Osborne, Alice,	Burrton.
Fickel, Walter E.,	Agenda.
Rogers, Alice,	Emporia.
Berner, Jouetta,	Wamego.
Bonwell, Gladys,	Emporia.
Cutting, Bernice,	Rose Hill.
Gower, Frances,	Russell.
Henthorne, Rose,	Burden.
Howell, Edith,	Emporia.
Warner, Ida Mac,	Burlingame.
Ridenour, Lena,	Emporia.

CLASS OF 1915.

DIPLOMA COURSE.

Piano.

Brigham, Rosalie,	Council Grove.
Caldwell, Mabel W.,	Lecompton.
Harris, Lucile,	Emporia.
Hudson, Ethel,	Rogers.
Kelley, Marjorie,	Emporia.
Rose, Mrs. Frederica,	Dunlap.

Voice.

Elliott, Mayme,	Emporia.
Rose, Mrs. Frederica,	Dunlap.

Public-school Music.

Gower, Frances,	Russell.
Kissell, Neva,	Fernald, Iowa.
Richards, Faye,	Emporia.
Sellards, Martha,	Burlingame.

CERTIFICATE COURSE.

Piano.

Bunge, Ruth,	Waverly.
Carr, Eva,	Republic.
Hemenway, Ruth,	Emporia.
Maxwell, Helena,	Emporia.

Voice.

Hemenway, Ruth,	Emporia.
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Public-school Music.

Anderson, Ada,	Abilene.
Coleman, Cora,	Emporia.
Davis, Estella,	Lakin.
Ebey, June,	Beloit.
Epperson, Carrie,	Scott City.
Peck, Gertrude,	Sheldon, Mo.
Pulliver, Grazella,	Emporia.
Riggs, Nina,	Murdock.
Still, Cora,	Manhattan.
Walker, Hazel May,	Emporia.

Certificate in August.

Brigham, Rosalie,	Council Grove.
Cole, Mabel,	Emporia.
Cowles, Effie,	Emporia.
Gardner, Lillian,	Kingman.
Kirkpatrick, Sibyl,	Oswego.
Major, Ruth,	Medicine Lodge.
Moise, Roena,	Ottawa.
Piper, Helen,	Irving.
Reilly, Madge,	Iola.
Sweeney, Nancelou,	Arkansas City.
Whitby, Irene,	Emporia.

CLASS OF 1916.

DEGREE OF BACHELOR OF SCIENCE IN EDUCATION, MUSIC MAJOR.

Berner, Jouetta,
Cullison, Lenore,
Davis, Estella,
De Voss, L. E.,
Gepharte, Elden,
Jeremy, Ruth,

DIPLOMA CLASS.

Piano.

Spears, Lucretia,

Voice.

Jones, Philip,
Lore, Marjorie,
Smith, Maurine,

Public-school Music.

Jones, Philip,
Lore, Marjorie,

DIPLOMA CLASS, AUGUST.

Public-school Music.

Pierson, Marie,
Smith, Maurine,

CERTIFICATE CLASS.

Piano.

Crandell, Kate,
Griffith, Hazel,
Herring, Kitten,
Moore, Ethel,
Nusbaum, Lela,
Ver Brugge, Adrianna,

Voice.

Berner, Jouetta,
Hammel, Myrtle,
Jones, Esther,
Quinn, Josephine,
Rogers, China,

Coronet.

Nusbaum, Lela,

Violin.

Bang, Dorothea,
Fife, Marinita,

Public-school Music.

Hammel, Myrtle,
Rogers, China,

CERTIFICATE CLASS, AUGUST.

Voice.

Quisenberry, Faye,

Public-school Music.

Conroy, Susan,

Doering, Elsie,

Glass, Mrs. Blanche,

Quisenberry, Faye,

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1917/18
VOL. VII

NEW SERIES

No. 6 •

KANSAS STATE NORMAL SCHOOL

EMPORIA, KANSAS

Normal School of Music



UNIVERSITY OF ILLINOIS
OCT 24 1918
Administrative Library

Season, 1918-1919

KANSAS STATE NORMAL SCHOOL
EMPORIA, KANSAS

Normal School of Music

Season, 1918-1919

KANSAS STATE PRINTING PLANT
W. R. SMITH, STATE PRINTER
TOPEKA. 1918

7-3750

School Calendar, 1918-1919.

1918.

September 6, 7	Registration of students for the Second Term.
September 10	Opening of Second Term.
November 8, 9	Registration of students for the Third Term.
November 11	Opening of Third Term.
November 28, 29	Thanksgiving Vacation.
December 20, 6 p. m.	Close of School for Holiday Recess.

1919.

January 2, 8 a. m.	Reopening of School.
January 24, 25	Registration of students for the Fourth Term.
January 27	Opening of Fourth Term.
February 15	Founder's Day.
March 28, 29	Registration for the Fifth Term.
March 31	Opening of the Fifth Term.
May 18	Baccalaureate Sunday.
May 20, 8:15 p. m., Tuesday . .	Graduation Concert, School of Music.
May 23	Close of Fifth Term.
May 26, 27	Registration of new students for the Summer Term.

Calendar for 1918.

JANUARY.							APRIL.							JULY.							OCTOBER.						
S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S
..	..	1	2	3	4	5	..	1	2	3	4	5	6	..	1	2	3	4	5	6	..	..	1	2	3	4	5
6	7	8	9	10	11	12	7	8	9	10	11	12	13	7	8	9	10	11	12	13	6	7	8	9	10	11	12
13	14	15	16	17	18	19	14	15	16	17	18	19	20	14	15	16	17	18	19	20	13	14	15	16	17	18	19
20	21	22	23	24	25	26	21	22	23	24	25	26	27	21	22	23	24	25	26	27	20	21	22	23	24	25	26
27	28	29	30	31	..	..	28	29	30	..	..	..	..	28	29	30	31	..	..	..	27	28	29	30	31	..	..
FEBRUARY.							MAY.							AUGUST.							NOVEMBER.						
S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S
..	..	..	..	..	1	2	..	..	1	2	3	4	..	..	..	1	2	3	4	..	..	..	..	..	1	2	..
3	4	5	6	7	8	9	5	6	7	8	9	10	11	4	5	6	7	8	9	10	3	4	5	6	7	8	9
10	11	12	13	14	15	16	12	13	14	15	16	17	18	11	12	13	14	15	16	17	10	11	12	13	14	15	16
17	18	19	20	21	22	23	19	20	21	22	23	24	25	18	19	20	21	22	23	24	17	18	19	20	21	22	23
24	25	26	27	28	..	..	26	27	28	29	30	31	..	25	26	27	28	29	30	31	24	25	26	27	28	29	30
MARCH.							JUNE.							SEPTEMBER.							DECEMBER.						
S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S
..	..	..	..	..	1	2	..	..	..	..	..	1	..	1	2	3	4	5	6	7	1	2	3	4	5	6	7
3	4	5	6	7	8	9	2	3	4	5	6	7	8	8	9	10	11	12	13	14	8	9	10	11	12	13	14
10	11	12	13	14	15	16	9	10	11	12	13	14	15	15	16	17	18	19	20	21	15	16	17	18	19	20	21
17	18	19	20	21	22	23	16	17	18	19	20	21	22	22	23	24	25	26	27	28	22	23	24	25	26	27	28
24	25	26	27	28	29	30	23	24	25	26	27	28	29	29	30	..	..	..	..	..	29	30	31	..	..	..	..
31	..	..	..	..	..	..	30	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..

Calendar for 1919.

JANUARY.							APRIL.							JULY.							OCTOBER.						
S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S
..	..	..	1	2	3	4	..	..	1	2	3	4	5	..	..	1	2	3	4	5	..	..	..	1	2	3	4
5	6	7	8	9	10	11	6	7	8	9	10	11	12	6	7	8	9	10	11	12	5	6	7	8	9	10	11
12	13	14	15	16	17	18	13	14	15	16	17	18	19	13	14	15	16	17	18	19	12	13	14	15	16	17	18
19	20	21	22	23	24	25	20	21	22	23	24	25	26	20	21	22	23	24	25	26	19	20	21	22	23	24	25
26	27	28	29	30	31	..	27	28	29	30	..	..	..	27	28	29	30	31	..	..	26	27	28	29	30	31	..
FEBRUARY.							MAY.							AUGUST.							NOVEMBER.						
S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S
..	..	..	..	..	1	..	..	..	..	1	2	3	..	..	..	..	1	2	..	..	..	..	..	..	1	..	..
2	3	4	5	6	7	8	4	5	6	7	8	9	10	3	4	5	6	7	8	9	2	3	4	5	6	7	8
9	10	11	12	13	14	15	11	12	13	14	15	16	17	10	11	12	13	14	15	16	9	10	11	12	13	14	15
16	17	18	19	20	21	22	18	19	20	21	22	23	24	17	18	19	20	21	22	23	16	17	18	19	20	21	22
23	24	25	26	27	28	..	25	26	27	28	29	30	31	24	25	26	27	28	29	30	23	24	25	26	27	28	29
..	..	..	..	..	..	..	..	..	..	..	..	..	..	31	..	..	..	..	..	..	30	..	..	..	..	..	..
MARCH.							JUNE.							SEPTEMBER.							DECEMBER.						
S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S
..	..	..	..	..	1	..	1	2	3	4	5	6	7	..	1	2	3	4	5	6	..	1	2	3	4	5	6
2	3	4	5	6	7	8	8	9	10	11	12	13	14	7	8	9	10	11	12	13	7	8	9	10	11	12	13
9	10	11	12	13	14	15	15	16	17	18	19	20	21	14	15	16	17	18	19	20	14	15	16	17	18	19	20
16	17	18	19	20	21	22	16	17	18	19	20	21	22	17	18	19	20	21	22	23	16	17	18	19	20	21	22
23	24	25	26	27	28	29	22	23	24	25	26	27	28	21	22	23	24	25	26	27	23	24	25	26	27	28	29
30	31	..	..	..	..	..	29	30	..	..	..	..	..	28	29	30	..	..	..	..	28	29	30	31	..	..	..

Board of Administration.

GOVERNOR ARTHUR CAPPER, Chairman	Topeka.
E. W. HOCH	Marion.
WILBUR N. MASON	Topeka.
JAMES A. KIMBALL, Business Manager	Salina.
FLOYD A. BAKER, Asst. Business Manager	Topeka.
J. T. LARDNER, Asst. Business Manager	Topeka.
C. W. GREEN	Kansas City.

School of Music.

Faculty.

THOMAS W. BUTCHER, A. M.,
President of the Normal.

FRANK AMBROSE BEACH, B. L.,
Dean of the School of Music.
Voice, Theory of Music, and Public School Music.

(University of Michigan; School of Music, Syracuse University; New England Conservatory;
Juliani School of Opera, Paris.)

ADA MARIE BAUM,
Piano.

(American Conservatory of Music, Chicago; Allen Spencer, Chicago; Arthur Durham, Chicago;
Mrs. Johana Hess-Burr, Chicago.)

ROSALIE E. BRIGHAM,
Piano, Voice.

(Normal School of Music; Rudolph Reuter, Chicago; Mme. Barbereux Parry.)

GERTRUDE GAMBLE,
Public School Music, Theory.

(Ohio Wesleyan University; Thomas Normal Training School, Detroit; National Summer School,
Chicago; Columbia School of Music, Chicago.)

MARCELLUS C. GRADY,
Instructor of Brass and Wood Wind Instruments.

EVALINE M. HARTLEY,
Voice.

(Pupil of Edw. Oxenford, England; Lucy P. Wiggin, Chicago; Helen Buckley, Chicago; Mrs. Jennie
Schultz, Kansas City; Frederick E. Bristol, New York.)

GLADYS HAWKINS,
Piano, Advanced Piano Methods.

Graduate New York State Normal School; Leschetizky Master School, Vienna.)

GEORGE KEENAN,
Violin, Stringed Instruments, Theory of Music.

(Paris Conservatoire; Conservatoire Nationale, Brussels; pupil of Huguenin and Bertheliet, Paris;
Cæsar Thomson, Brussels.)

* RUTH MAJOR,
Public School Music, Voice.

(Normal School of Music.)

* Summer School, 1918.

HARRIET T. PRUTSMAN, B. A.,
Piano and Composition.

(Graduate Smith College, piano and theory; pupil of H. D. Sleeper and Clarence Nixon.)

* GRAZELLA PULIVER,
Public School Music, Methods, Supervision in Training School.
(Normal School of Music.)

CATHARINE EDITH STROUSE,
Public School Music, Methods, Supervision in Training School.
(Winona State Normal School; Thomas Training School, Detroit; National Summer School,
Chicago.)

E. ANNA STONE,
Piano for Children; Methods.
(College of Music, Cincinnati; pupil of Clara Louise Dunning, New York; Mrs. Crosby-Adams,
Chicago; Effie Ellis Perfield, Chicago.)

KATHERINE FULLER,
Secretary.

Student Assistants.

ETHEL HAUBOLD,
Sight Singing and Voice.

ALTO MAXWELL,
Juvenile Piano.

HELEN STOKES,
Public School Music.

* Summer School, 1918.

Branches Taught.

Piano.

MISS BAUM.

MISS HAWKINS.

MISS STONE.

MISS BRIGHAM.

MISS PRUTSMAN.

Accompanying.

MISS PRUTSMAN.

Voice.

MR. BEACH.

MISS HARTLEY.

Violin, Orchestral and Band Instruments.

MR. KEENAN.

MR. GRADY.

Public School Music.

MR. BEACH.

MISS GAMBLE.

MISS STROUSE.

Theory and History.

MR. BEACH.

MISS BAUM.

MISS GAMBLE.

MISS PRUTSMAN.



School of Music.

LOCATION.

Emporia, the home of the School, is a city of approximately 10,000 inhabitants, situated between the Neosho and Cottonwood rivers, in a beautiful and healthful location, easily accessible from all parts of the state. It combines ideally the characteristics of a model school town. It is a substantial business city in the center of a prosperous agricultural community. It has also long been known as one of the most attractive residence and home cities of the West.

AIMS OF THE SCHOOL.

First, to afford prospective supervisors and teachers of music in the public schools opportunity to pursue a carefully developed course in Public School Music, combining adequate musical training with a reasonable amount of necessary academic study and practice teaching.

Second, to give to earnest students of ability an opportunity for serious study and completion of properly graded courses in piano, voice, violin and other orchestral instruments under the individual instruction of competent and experienced teachers.

Third, to thoroughly equip students for the profession of teaching any of the above-named branches.

Fourth, to offer individual instruction to regular students in the Normal proper who may wish to take music as an elective, spending but a part of their time in the study of music either for use in the schoolroom or as a means of culture. Such students may pursue special work suited to their needs, from the beginning courses to the most advanced study.

Lessons in piano, in singing and in violin may be credited as an elective toward any state certificate or toward a degree in music.

BUILDINGS AND EQUIPMENT.

The School of Music occupies a building of its own in addition to six rooms in the Plumb Memorial Building. Nine well-equipped studios, five classrooms and piano-practice rooms are used by the teachers and students of music. In addition to teachers' pianos, there are ten pianos which are rented to the students for practice. A new Steinway orchestral grand is used for recital purposes.

Four grand pianos, including two Steinways, are used for teaching. For their illustrative and cultural value the school has a Stuyvesant Pianola piano player, with a wide assortment of rolls ranging from the Songs without Words to the Symphonies of Beethoven and Tchaikowsky; and Victrolas with a large collection of the best records—Chinese, Indian, Greek, early Italian, classical and modern, orchestral, instrumental and vocal solos. These are at the disposal of the students of the School under proper regulation.

REGISTRATION AND ASSIGNMENT.

Students may enter at any time. However, it is best to enroll at the beginning of a term if credit is desired.

1. All students who wish to take any work in music should report to the office of the Dean before completing their registration.

2. Students who expect to take at least two subjects in music should report to the Dean of the School of Music, who will act as adviser and assign them to desired classes.

3. All students for whom the Director of Music is the adviser should return registration blanks to the office for his signature before going to the Registrar.

4. Each student who enrolls for private lessons in the School of Music must receive from the office of the Dean a Music Assignment, stating the number of lessons, the fee, and names of the instructors.

5. Upon payment of fee to the Bursar, this assignment should be presented to the student's instructors.

6. After this assignment has been signed by the several instructors, it must be returned to the office in Music Hall for permanent record.

7. All tuition is payable strictly in advance, at the beginning of each term. A late enrollment fee of one dollar will be charged students who fail to enroll within the prescribed period.

8. Lessons may not be begun until fees have been paid.

NOTE.—Failure to comply with the above regulations will seriously interfere with the granting of credit.

CREDIT.

College credit in the Normal proper is allowed for all work in Music which is satisfactorily completed in class recitations, as stated after each course; for individual instruction in piano, voice or violin, credit is allowed for a full term of lessons—on the basis of one-half hour credit for nine lessons. All music credit is applicable, as any other subject, on the several certificates, including the Life Certificate.

Credit in High School to the amount of 3 units is allowed on the basis of one-fourth unit for 27 lessons in applied music. (Piano, etc.)

Credit is allowed for work done in applied music in known institutions or under private teachers, only after registration and satisfactory progress in the subject in which credit is desired.

Students registered in the department are permitted to sing or play in public only upon recommendation from the instructor and permission from the office. Teachers will cooperate in preparing for public performance all students who will be a credit to themselves and to the school.

DISCONTINUANCE OF LESSONS.

Students leaving or discontinuing lessons during the term forfeit all payment, except in cases of protracted illness, in which instance the balance will be allowed upon a subsequent term or half the loss will be borne by the School. All lessons lost by absence or tardiness of the pupil will be the pupil's loss, unless notice is given the day before, for morning lessons, and at least three hours before the time for an afternoon lesson, in which case the lesson will be made up within the term only.

SHEET MUSIC.

Sheet music for the use of pupils is sold through the individual instructor at the cost to teachers. This is for the accommodation of the student and without profit to the School. Students who fail to pay their music bills promptly may be asked to omit sufficient number of lessons to cover this item.

SCHOLARSHIPS.

A limited number of free and partial scholarships will be available for talented students who are unable to pay full rates. These will be granted at the beginning of the year upon written application and examination.

LENGTH OF LESSONS.

Lessons in piano, voice and violin are theoretically half-hour periods; where necessary for the passing to and from classes, the actual time may be twenty-five minutes.

SUMMER TERM.

Students may pursue any of the regular courses during the summer term, when certain daily classes give the same credit as regular biweekly classes meeting for a half year.

NORMAL MUSIC CENTERS.

In order to generally correlate the work of its graduates with the work of the Normal School of Music, the following plan has been inaugurated: A graduate who completes the requirements of Curriculum II for Diploma in piano, voice or violin with high grades in methods, in practice teaching and in public performance will, upon application, be appointed an instructor of a Normal Music Center in such location as may be deemed most advantageous to the graduate and to the School. The appointee will make a survey of the field, and in conjunction with the Director and a member of the faculty of the Normal School of Music a plan will be determined upon and a course outlined suited to the community in which the Center is to be established.

The Normal School of Music will coöperate in every way in aiding the instructor in organizing her classes and bringing them to a high degree of efficiency. Suggestions for material and method required for pupils will be given and the instructor assisted in the solution of her particular difficulties.

At intervals a representative of the School will visit the Center, evaluate the work that is being done, and offer criticisms and suggestions.

Instructors of Normal Music Centers maintaining active relation with the School will be granted the privilege of graduate study of methods and a review of their major subjects during the summer term, without tuition, upon application to the Director, providing such application is made not later than the March preceding.

Pupils who satisfactorily complete certain work in a Normal Music Center with grades approved by the Normal School will, upon entrance to the School of Music at Emporia, receive credit for the work accomplished, which will apply toward graduation the same as if taken at the Normal School of Music.

Certificates will be furnished to instructors of Normal Music Centers for

pupils who have completed courses in accordance with standards established by the Normal School. The School reserves the right to revoke the appointment of any instructor who does not teach within the period of one year following her graduation, or of any instructor whose work falls below the established standards.

Fees and Expenses.

The fees for instruction have been placed at the lowest limit of actual cost for the quality of instruction offered. In private studios the teachers of the School received double and sometimes treble the tuition rates herein made by the School.

RATES OF TUITION.

A term of music carrying one hour of credit consists of eighteen lessons, two lessons per week for nine weeks, or a half semester.

For a half term of lessons, or one lesson per week, the rate is one-half the tuition for a term plus one dollar.

For a term of eighteen lessons the fees are:

PIANO.

Juvenile course (for children)	\$9.00
Advanced course (for children)	10.50
Elementary grade (for high-school pupils)	10.50
Class work in piano	4.50
With student assistant	9.00
Preparatory-certificate grade (adult beginners)	13.50
Intermediate-certificate grade	15.00
Certificate grade	18.00
Diploma grade	18.00
Postgraduate work	24.00
Accompanying	15.00

VOICE.

Preparatory grade	\$13.50
Intermediate grade	15.00
Advanced grades	18.00
With student assistant	9.00
Special training for the speaking voice	18.00
Postgraduate	24.00

VIOLIN AND STRINGED INSTRUMENTS.

Juvenile course (in class or with assistants)	\$9.00
Preparatory grade	13.50
Intermediate grade	15.00
Advanced grades	18.00
Postgraduate	24.00

THEORY AND HISTORY OF MUSIC.

Harmony, in class	\$0.00
History of music, in class	0.00
Counterpoint and composition, in class	5.00
Music appreciation	0.00
Private lessons in any of the above courses	10.00
Normal piano methods for certificate and diploma grades	5.00
Special methods (not otherwise listed)	25.00

INSTRUMENTS.

Band and orchestral instruments.....\$9.00 to 18.00

COACHING.

Sight singing and ear training (with student assistant), per lesson.... \$0.25
Harmony and counterpoint (with student assistant), per lesson..... .33

RENT OF INSTRUMENTS.

One hour a day for a term of nine weeks. Two or more hours at the same rate:

Piano (55 hours at 3 cents per hour)..... \$1.65

The Public School Music classes are free to any student regularly enrolled.

A Student Activity Fee of \$2.50 each semester and \$1 for the Summer School is charged each student. This is good for admission to all athletic contests, to all numbers on the Artists' and Lecture course, to debates, moving pictures, etc. It also gives the privilege of playing tennis and other sports, and includes a subscription to the school paper.

HOSPITAL.

Each school year, or fraction thereof, all students in College and High-school work pay one dollar per year, to be used as a fund for the care of the sick.

Exceptions are made in the case of students who are residents of Emporia and enrolled only in applied music.

BOARD AND ROOMS.

Board in clubs costs from \$4 to \$5 per week. Those who board themselves reduce the cost about one-half. Coöperative boarding clubs, \$2 to \$2.75 per week.

The new Cafeteria under the management of the Domestic Science department will be opened September 6, and here it is expected students will be able to secure satisfactory and wholesome food, to cost not more than \$4 per week.

Rooms, unfurnished, \$3 to \$5 per month; furnished, \$5 to \$10 per month, for two students in room, according to size and convenience.

It is not necessary for students to engage rooms before they come to Emporia. It is always more satisfactory to see rooms and to defer making arrangements concerning the transfer of baggage until a satisfactory room has been found.

A faculty committee has direct supervision of the rooming-house facilities. All rooms offered for student use are carefully inspected, and a record made of the conveniences offered, and also of the hygienic conditions, both inside and outside the house, which might have a bearing upon the student's health. The location and the price asked for each room are carefully tabulated, and lists of approved rooms are placed at the disposal of all students immediately on their arrival in Emporia. By a rule of the institution, women students may room only in such houses as accommodate women exclusively, and which provide a parlor for the reception of visitors. Women students may room in other houses only by the permission of the Dean of Women. The lists of girls' rooming houses may be found in the office of the Dean of Women, and

the lists of boys' rooming houses will be found in the Young Men's Christian Association office.

A change in rooming place must not be made by any young woman without the permission of the Dean of Women.

Every student renting a room should sign an agreement with the landlady covering points about which there is a possibility of a misunderstanding.

Students should plan to be in Emporia at least two days before school opens, in order to get the best accommodations.

SUPERVISION OF STUDENT LIFE.

The Dean of Women has special charge of the comfort, health, scholarship and social relations of the young women of the institution.

All social events must be registered in the Dean's office. Excuses for absences must be presented to her. Women students leaving town must report the same to her. Should a projected trip involve absence from class, permission must be obtained from her. Correspondence with inquiring parents and guardians is desired.

Freshman lectures for girls are given by the Dean of Women once a week during each semester. These lectures present matters of information useful to all just entering college. All Freshman girls and all girls in the School for the first time are required to attend these lectures for one semester of their first year in this School.

EMPLOYMENT FOR STUDENTS.

Students who desire to earn all or part of their expenses while in school may be able to secure employment of different kinds through the Y. W. C. A. secretary and Dean of Women, who are in charge of the Normal Employment Bureau.

JUVENILE AND HIGH-SCHOOL CURRICULA IN APPLIED MUSIC.

Pupils who satisfactorily complete the requirements will be granted a Juvenile Music Certificate and admitted to the Advanced Grade for children.

Pupils completing the requirements of the advanced grade will after public recital be awarded a Music Diploma and entered in the preparatory-certificate grade.

Students of high-school age carrying piano, voice or violin with their regular studies (for which they may receive academic credit to the amount of at least three units) will be granted a High-school Certificate in Applied Music upon the completion of the elementary grades and will be eligible for entrance to the preparatory-certificate grade.

NOTE.—Applied Music is the practical study, under private instruction, of voice, piano and violin, and other instruments.

ENTRANCE REQUIREMENTS.

For entrance to all curricula candidate shall furnish proof that he is a graduate of an accredited high school in Kansas; if he be from another state, that he is a graduate of a high school accredited in the state from which he comes. (See note.)

For entrance to any vocal curriculum leading to a degree or a diploma the candidate for admission shall furnish proof that he has completed grades one and two of the high-school voice course of study, and grades one and two of the high-school piano course of study (or their equivalents) as outlined by the Kansas State Music Teachers' Association.

For entrance to any violin curriculum leading to a degree or a diploma, the candidate for admission shall furnish proof that he has completed grades one to six, inclusive, of the high-school violin course (or its equivalent) as outlined by the Kansas State Music Teachers' Association.

For entrance to any piano curriculum leading to a degree or a diploma, the candidate for admission shall furnish proof that he has completed grades one to six, inclusive, of the high-school piano course of study (or its equivalent) as outlined by the Kansas State Music Teachers' Association.

Requirements in music for entrance to any curriculum leading to a certificate shall be the same as the curriculum leading to a degree or a diploma.

NOTE.—Students who enter without the full requirements as scheduled above will be required to complete such work in the elementary courses offered in the high-school curricula.

PROFICIENCY STANDARD.

In addition to the requirements listed under the several courses, students who are candidates for certificates or diplomas or degree will be obliged to attain in their major subject a standard of proficiency which shall meet the approval of the Examining Board, consisting of the Dean of the School and two instructors. It is not possible, therefore, to state definitely the exact amount of time required for the completion of any course. The following schedule of studies represents the minimum required of the average student.

COLLEGE CURRICULA IN MUSIC.

- I. Teacher's Certificate in piano, voice or violin.
- II. Diploma of Graduation in piano, voice or violin.
- III. Teacher's Certificate in Public School Music and a Life Certificate.
- IV. Degree; Bachelor of Science in Music.

NOTE.—Completion of Curriculum III entitles the holder to teach music in the grades and High School and any academic subject in the grades. Course IV entitles the holder to teach music or any other subject in the schools of Kansas, grade and high school.

Applied Music.

CURRICULUM I.

TEACHERS' CERTIFICATE IN APPLIED MUSIC.

Prerequisite, intermediate and advanced work in major subjects (including Elementary Harmony I and II for piano students).

THIRD YEAR.

First Semester.
Applied Music, 2 hours.
Intermediate Harmony, 2 hours.
History of Music I, 2 hours.
Normal Methods in major subject (including 2 hours of practice teaching), 1 hour.

Second Semester.
Applied Music, 2 hours.
History of Music II, 2 hours.
Individual Recital.
Advanced Harmony.

CURRICULUM II.

DIPLOMA IN APPLIED MUSIC.

Prerequisite, certificate requirements, as outlined above.

FOURTH YEAR.

First Semester.

Applied Music, 2 hours.
Counterpoint and Composition I, 2 hours.
Advanced Practice Teaching.
Ensemble Playing.
Individual Recital.

Second Semester.

Applied Music, 2 hours.
Counterpoint and Composition II, 2 hours.
Advanced Practice Teaching.
Concerto with Orchestral Accompaniment.
Normal Methods II (in major subject, including 2 hours of practice teaching), 2 hours.

ELECTIVES AND ACADEMIC WORK.

All electives in music are to be selected with the approval of the Director of the School of Music.

Candidates for the diploma in piano or violin shall offer fifteen hours of college work, at least ten of which shall be in English.

Candidates for diploma in voice shall offer not less than twenty-five hours of college work, of which not less than ten shall be in English and ten in modern foreign languages.

Public School Music.

CURRICULUM III.

TEACHERS' CERTIFICATE IN PUBLIC SCHOOL MUSIC, AND LIFE CERTIFICATE.

GROUP A.—ACADEMIC SUBJECTS. hrs.

Composition and Rhetoric.....	6
Public Speaking (or English).....	3
General Psychology.....	3
General Methods.....	3
School Administration.....	2
Practice Teaching—Music.....	6
Elective.....	6
Physical Training Practice (per semester),	1
Special Methods.....	2
Practice Teaching.....	2

GROUP B.—MUSIC. hrs.

Sight Singing and Intermediate Solfeggio.. 4

Methods.

Kindergarten and Primary Instruction... 2
Grade and Junior High-school Instruction, 2

Harmony, Theory and History.

Elementary Harmony I (and Ear Training), 2
Elementary Harmony II..... 2
Intermediate Harmony..... 2
History and Appreciation I..... 2
History and Appreciation II..... 2
Ensemble Practice..... 2
Community Music and Conducting I..... 1

Applied Music.

Voice—Intermediate and Certificate Years
(½ cr.)..... 4
Piano—Intermediate and Certificate Years
(½ cr.); 1 semester Accompanying (½ cr.), 4

CURRICULUM IV.

DEGREE COURSE (FOR DIRECTORS OF MUSIC), BACHELOR OF SCIENCE IN MUSIC.

<i>Music:</i>	<i>hrs.</i>
Solfeggio.....	6
Theory and History of Music.....	12
Applied Music.....	16
Music Elective.....	26
	60

Academic:

Education (including Practice Teaching).....	24
Composition and Rhetoric.....	6
Public Speaking.....	3
English Literature.....	3

<i>Minor (selected).....</i>	<i>hrs.</i>
English.....	15
Physical Training.....	
Drawing.....	
Public Speaking.....	
Modern Language.....	
Latin.....	
Mathematics.....	
Commerce.....	
Elective.....	9
	60

Detailed Courses in Applied Music.

Piano.

Theoretical knowledge and ability to perform upon the piano give a student inadequate preparation for teaching. The instruction in piano as offered in the Normal School of Music is especially organized to properly equip those who complete the work with a definite method for the teaching of children and adults, and to enable them to secure results that will differentiate their pupils from those of the average teacher.

Although practically every member of the corps of teachers of the Normal School of Music is a skilled performer, each has been selected especially for his ability to train teachers. The best ideas of the well-known systems advocated by Mrs. Dunning, Mrs. Crosby-Adams, Mrs. Effa Ellis Perfield and other specialists in keyboard harmony and piano training for children, have been made the basis of this work. This furnishes an excellent foundation for the Leschetizky method of piano instruction as taught by members of the Faculty, who have been thoroughly prepared in this country and in Europe.

The School of Music affords the earnest student of piano unlimited opportunities. Modern advancement in general educational work has left a strong impress on all matters pertaining to music, and especially upon pianistic training. The progressive teacher aims to eliminate drudgery from the study of the piano, to bring about the coöperation of ears, brain and fingers, and to develop a technique which will meet all the demands of modern pianism.

PIANO FOR CHILDREN.

A special course of instruction in piano for children is offered by the School of Music. The aim of this course is to present the work in a simple, clear and interesting manner and to train the pupils in the fundamental principles of piano playing.

Both private and class lessons are given. For young children taking private instruction in piano, two half-hour private lessons per week are entirely insufficient to give them the necessary fundamental training. Much can be accomplished by grouping the children into classes according to age and grade. By this means the pupils are thoroughly grounded in sight reading, ear training, rhythm, melody building, transposition, musical biography and elementary harmony. Much of this work is done away from the piano. The subjects, presented from the child's viewpoint, furnish an excellent foundation for future study. Music becomes a language and the children are led to express themselves through their playing in the earliest grades of work.

A series of recitals and class demonstrations are given during the year. These are not only of benefit to the pupils, but enable parents to observe the training that is given and to note comparative progress.

STUDIES.

It is impossible to set down any list of studies to be strictly adhered to, since the needs of the individual pupil must be consulted, and the studies varied accordingly. Moreover, new works are constantly being published. These are carefully examined and those of value are used in the course. However, an idea of the work covered in the different classes may be obtained from the following:

JUVENILE GRADE.

Selections from works of Mrs. Crosby-Adams, Gaynor, Hudson, and Aldrich. Gurlitt, Op. 101, 140, 141; Kohler, Op. 210, 157; and others of similar grade and character. Ear training. Major scales, two octaves. Signatures, arpeggios, triads. Stories of lives of composers.

ADVANCED CHILDREN'S GRADE.

Studies and etudes from Concone, Op. 37; Kohler, Op. 242; Duvernoy, Op. 120; Burgmüller, Op. 100; Heller, Op. 45, 46 and 47. Mrs. Crosby-Adams grades studies, books II and III. Sonatines and pieces from well-known composers. Ear training. Major and minor scales, four octaves. Signatures, arpeggios, intervals. Major, minor, diminished and augmented triads. Cadences.

ELEMENTARY GRADES.

Lambert Pianoforte Method, Lebert and Stark Book One, Crosby-Adams, Burgmüller Op. 100, Loeschhorn, Stamaty, Lemoine, Whiting pedal studies, Bertini, Heller, Prayer Op. 44; sonatins by Clementi, Kuhlau, Dussek. Major, minor and chromatic scales. Chords of key, and inversions.

NOTE.—The above corresponds to grades one to six of standard course adopted by the Kansas State Music Teachers' Association.

Students who bring satisfactory statement from previous instructors for the above will be admitted to the intermediate course.

FIRST YEAR, INTERMEDIATE.

Technical exercises, scales, arpeggios, octaves. Studies by Arthur Foote, Heller fifty selected studies, Bertini selected studies, Behrens school of velocity. Sight playing.

SECOND YEAR, ADVANCED.

Czerny Op. 299, Kullak octave studies. Heller Op. 16, Loeschhorn Op. 67. Continued study of scales, chords, arpeggios. Easier sonatas by Haydn and Mozart. Ensemble playing.

THIRD YEAR, CERTIFICATE COURSE.

Cramer, Henselt, Bach, Heinze Album, Bach two-and three-voiced inventions. Sonatas by Mozart, Beethoven and Grieg. Selections from Chopin, Schumann, Moszkowski, MacDowell.

DIPLOMA COURSE.

Czerny Op. 740, Moscheles Studies continued, Study of Bach and Beethoven. Selections from Liszt, Chopin, De Bussy and Brahms. Concerto study.

NORMAL PIANO METHODS.

Since the School of Music is organized as a department of the Normal School, the training of teachers is one of the most important functions. There are many earnest and talented students, who for temperamental reasons, or on account of physical limitation, could not hope to successfully enter the concert field. Such students often become very successful teachers, and their musical attainments deserve special recognition. Training of more than usual breadth and fullness is offered for those who are anxious to become well-equipped teachers. There is an apparent need in many of the communities in Kansas and adjoining states for teachers who have been definitely prepared to teach. Methods form a most essential preparation for the prospective teacher.

ELEMENTARY PIANO METHODS.

Comprehensive survey of elementary and intermediate teaching methods. Ear training, rhythm. Notation and sight reading. Scale building, triads and signatures. Technic. Phrasing. The problems of the inexperienced teacher are considered and the bibliography of the best piano literature for each grade compiled.

ADVANCED PIANO METHODS.

An outline of systematic technical training in exercises, scales, chords and arpeggios forms for intermediate and advanced pupils. How to teach etudes and studies.

Attention given to the artistic phase of piano playing. Study of interpretation. The use of the pedal. Teaching material.

Voice.

In no field of music teaching is there greater need for a definiteness which will enable a student to recognize the reasons for and the value of the instruction given than in the field of singing. While each individual voice requires special treatment, a statement of the general principles which are followed in the development of voices will make clear to the prospective student the nature of the training to be secured.

In the treatment of voices particular stress is laid upon a proper breath control; independent free action of the jaw, tongue and other vocal organs; the elimination of the so-called breaks in the voice; the development of self-confidence through the establishment of a proper level in tone production (as opposed to the customary notion of mental and vocal adjustment for "high" and "low" tones); the establishment of distinct enunciation, and the development of artistic and individual power of interpretation. In brief, the aim of the instruction given is to secure ease in singing, naturalness in enunciation, and intelligent expression.

The course of instruction has a psychological basis, and a student is enabled to overcome incorrect habits through conscious repetition of specially adapted exercises. The mode of procedure is positive, rather than negative. Having in mind that many of our graduates will be charged with the care and development of the voices of children and adults, the instructors in th

department aim to give the student an understanding of his progress without inducing self-consciousness, and at the close of the period of study a careful analysis is made of the ground that has been covered.

Contrary to the commonly accepted idea, not the few but the majority may cultivate the art of singing. Persons of average ability with wisely directed training are more likely to make practical use of their gift than those favored with unusual voices but who ignore the value of the proper care and training.

An important phase of this individual work deals with the correction of certain vocal defects, and with training which will secure quality and carrying power in the speaking voice through the employment of the high-chest, intercostal breathing of singers, proper voice emission and distinct enunciation.

PREPARATORY GRADE.

Fundamental principles of voice building; correct poise with proper breathing; blended scale; diction; sight reading and simple songs in English; Sieber 8-measure Vocalises; Marchesi, Op. 2. Beginning piano.

INTERMEDIATE GRADE.

Studies for enunciation, rhythm and phrasing; acoustics; sight reading and diction. Exercises for attack, legato and staccato; solfeggio and ensemble practice; vocalises by Concone, Panofka, Lütgen and Shakespeare; ballads and songs by present-day composers in English. Stage department; public appearance, Piano.

CERTIFICATE GRADE.

Vocalises by Marchesi, Op. 3; studies by Panofka, Op. 8; Vaccai; shade and tone color; continued studies in enunciation; artistic interpretation; selections from the works of American, English, German or Italian writers in the vernacular; joint recital with one other student of equal grade. Accompanying.

DIPLOMA GRADE.

Advanced work in technical studies for phrasing; development of natural style and cultivation of dramatic expression; enunciation; at least two complete major oratorios; six selections from the standard operas in the vernacular; twenty English, French and German classics in the vernacular; practical work in musical pedagogy; full public recital; advanced accompaniments.

TEACHERS' COURSE.

Students whose vocal attainments, general musicianship and teaching ability fit them to enter the teaching field may enroll for private work in methods of singing and practice teaching.

Violin.

JUVENILE GRADE.

The study of music should begin as early as possible. A solid foundation is indispensable if good results are desired; thus a thoroughly competent teacher is essential from the beginning.

The course of training as outlined in this work is especially adapted for children and is designed to give them just such thorough fundamental training as will enable them to take up the advanced courses with intelligence. Too much stress cannot be placed upon a proper foundation as a means to future advancement. It is in the beginning that habits of playing are most easily acquired. If these habits are correctly formed the pupil's advancement may go on uninterruptedly; if incorrectly formed, then the pupil must at some future time go back and correct the mistakes, or the progress is retarded and often must stop altogether. Children are obliged to attend classes in sight reading as a preparation for orchestral work. When sufficiently advanced they may participate in the children's orchestra.

ELEMENTARY GRADE.

Careful study in holding the violin, position of the body, placing of fingers in different keys; fundamental principles of bowing. Schools and studies by Wohlfahrt, Hermann, Blumenstengel, Laoureux, de Beriot, Dancla, Kayser, and Wilhelmj-Brown. Violin duets by Mazas and Pleyel. Scale studies in all keys, varied fingering and simple bowing; arpeggio forms in first and third positions; small classical solos with piano accompaniments. Class in sight reading.

INTERMEDIATE GRADE.

(Outlined for high-school pupils and adult beginners.)

Scales and arpeggi in three octaves by Ysaye and Cesar Thomson. Studies by Kayser, Schradieck, Kreutzer and Siorello. Sonatas by Corelli, Handel, and Beethoven. Concertos and soli: Beethoven; Two Romances, Vieuxtemps; Morceaux de Salon, Wieniawski; mazurkas and concertos by Viotti, Mozart, Kreutzer, Rode, and de Beriot. Orchestral class.

CERTIFICATE GRADE.

Advanced scale work in thirds, sixths and octaves by Cesar Thomson. (These scales are not in print, but are given from manuscript.) Advanced studies by Kreutzer, Fiorello, Rode, Gavinies, and Wieniawski. Bach sonatas for violin alone. Concertos by Mendelssohn, Bruch, Beethoven, Bach (E major), Wieniawski (D minor), Soli by Wieniawski (Polonaises in A and D, Souvenir de Moscow), Scherzo-tarentelle, Sarasate and Saint-Saëns. Sonatas by Beethoven, Cesar Franck, Grieg and Brahms.

DIPLOMA GRADE.

Scales and arpeggi in three octaves. Studies by Rode and Gavinies. Concertos and solos; Spohr, Bach, Viotti (22d), Kreutzer (19th), Rode (10th), de Beriot (7th); Solos by Hubay. Orchestral and ensemble classes.

Arrangements may be made for either class or private instruction in any grade.

Pupils who wish to prepare themselves as teachers should attend class lessons, where they may have the opportunity of practical teaching in conformity with the School methods.

Orchestra.

Organization and conducting of small symphony orchestra. A practical course for violin students and such others as may be able to derive benefit therefrom. One hour credit.

Intermediate students are afforded opportunity to practice ensemble playing in the Beginners' Orchestra, and advanced pupils may have the privilege of practice in the Normal Symphony Orchestra without additional charge. (See "Organizations.")

Brass Instruments.

Excellent opportunity is offered to students who wish to learn to play brass instruments and instruments of the wood wind group. An instructor, who has had thorough training in this particular field has been engaged for this work. Students who have played instruments of any sort should not fail to bring these with them, even though they have no expectation of studying. The orchestras and Normal band offer opportunities for both pleasure and service to all musical students, whether enrolled in the School of Music or the Normal proper.

Theory, History and Analysis of Music.

Experience has shown that progress in the study of harmony is often slow because the pupil has not been taught to *think* music. The aim of this work as presented is to make the study of harmony practical through its application in analysis as soon as the pupil has made a consistent study of scales, intervals, triads, and seventh chords. Ear training is correlated with the study of harmony, strengthening the mental capabilities of the student in the rapid thinking of intervals, chords, etc. Application is made in the practical analysis of song and instrumental literature from the viewpoint of the listener rather than that of the composer.

19.—ELEMENTARY HARMONY I AND EAR TRAINING. *Two hours credit.*

(Prerequisite for El. Harmony II.) Notation, writing of major and minor scales, intervals, triads and inversions, simple cadences. All applied to keyboard. Ear training and recognition of melodies containing all the common rhythmic types and figures. Various kinds of measure. Hearing intervals, triads and inversions and simple cadences.

20.—ELEMENTARY HARMONY II. *Two hours credit.*

Each Semester.

Four-part writing, harmony depending on melody, including use of: primary triads and inversions, dominant seventh chords and inversions, in major and minor keys, close and dispersed harmony. Special emphasis is laid upon ear training and keyboard work.

21.—INTERMEDIATE HARMONY. *Two hours credit.*

Second Semester.

(Continuation of El. Harmony II.) Four-part writing, harmony depending on melody; including use of: primary and secondary triads and their inversions, dominant seventh, dominant ninth, leading tone seventh and diminished seventh chords and their inversions in major and minor keys. Close and dispersed harmony. Simple modulations.

22.—ADVANCED HARMONY. *Two hours credit.*

Four-part writing, harmony depending on melody. Harmonizing original melodies. Further use of chords already introduced in preceding courses, and also secondary seventh chords, altered chords, mixed chords, chromatic passing tones, suspensions, organ point. A thorough study of modulations, including modulation through the diminished seventh chord in its various interpretations, using enharmonic changes; also through the dominant seventh chords.

24.—HARMONIC ANALYSIS AND FORM.

A graded course in the harmonic and melodic analysis of various compositions ranging from hymn tunes to sonatas and symphonies. Original compositions are worked out to illustrate the several forms studied.

NOTE.—The above work is planned for supervisors' training courses as especially adapted for high-school music methods.

25.—COUNTERPOINT I. *Two hours credit.*

First Semester.

Counterpoint applies the principles of harmony to the melodious treatment of the several voice parts in combination. The study of this subject naturally follows that of harmony and develops the contrapuntal facility necessary to all forms of composition. The work includes strict counterpoint; the various orders of modern counterpoint; double and triple counterpoint.

26.—COUNTERPOINT AND COMPOSITION II. *Two hours credit.*

Second Semester.

Counterpoint in five or more parts; vocal counterpoint analysis; exercises in free composition.

27.—HISTORY OF MUSIC I. *Two hours credit.*

First Semester.

The course includes the growth of music from ancient to modern times; the history of early church music; the development of musical forms, sacred and secular, and instruments; and the polyphonic era. Required of students in applied music.

28.—HISTORY OF MUSIC II. *Two hours credit.*

Second Semester.

Modern music and musicians; biographies and the works of the great composers of the classic, romantic and modern schools. The history of the opera, oratorio, symphony, and various other forms are studied in detail.

29.—ELEMENTARY PIANO METHODS. *No credit.*

Second Semester.

A special course for students preparing themselves as teachers. The work embraces lectures on methods and materials for teaching beginners; papers and discussion by students. Practice teaching.

30.—ADVANCED PIANO METHODS. *No credit.*

A continuation of the preceding course, dealing with methods and material for intermediate students.

31.—VOICE METHODS I. *No credit.*

32.—VOICE METHODS II. *No credit.*

33.—VIOLIN METHODS I. *No credit.*

34.—VIOLIN METHODS II. *No credit.*

35.—ENSEMBLE PLAYING OR SINGING I. *No credit.*

Required throughout the year of piano certificate students without credit.

Time to be assigned by the instructor.

Ensemble playing classes in piano and violin meet regularly for the study of concerted music. Four- and eight-hand music and chamber music for stringed instruments form the basis of the work. This practice enables the pupil to become acquainted with many masterpieces and to receive training in sight reading and accompanying.

Credit for orchestra and band is allowed to students who are regularly enrolled.

36.—ENSEMBLE PLAYING OR SINGING II. *No credit.*

Required throughout the year of piano certificate students without credit.

Advanced ensemble playing; continuation of course I.

Time to be assigned by the instructor.

PUBLIC-SCHOOL MUSIC.

The demand for supervisors of public-school music in its various phases who are also thoroughly equipped along academic lines has led to the organization of a four years' college course which will have music for its major. Upon its completion graduates may teach, in addition to high-school music, any other high-school subject for which they are prepared. For this course the state will grant the degree of Bachelor of Science in Music.

In addition to the academic work deemed essential for a proper general equipment, there is offered for teachers and supervisors of music specific training in sight singing, ensemble practice, elementary harmony and ear training; courses in the appreciation of music, both for the development of the individual and for teaching purposes; definite experience in the planning of outlines for the various grades and high school, as a part of the course in public-school music methods; instruction in individual voice production and

singing, as well as in the care and development of children's voices; actual practice in conducting chorus and orchestra and practice teaching of classes of children in the Training School and in the High School under the criticism of a supervisor of wide preparation and experience.

Courses are offered in voice, piano, pipe organ, violin, stringed and wind instruments, including theory and history of music, music appreciation, musical analysis, methods, and practice teaching.

Students who wish to complete any of the above-named branches may receive a general academic equipment, a thorough preparation for the profession of teaching, specific training in music, and proficiency in public performance. Those students who can spend only a part of their time in the study of music may take up special work suited to their needs and attainments, thereby increasing their efficiency as teachers in the public schools.

The work of the year is interspersed with public recitals and concerts given by pupils and members of the teaching staff. A number of organizations are also maintained by the department. Two orchestras, a band, men's and women's glee clubs, the Treble Clef Club, and the Musical Art Society are organizations free to students who can derive benefit therefrom. The Choral Union—the all-school chorus for which credit is allowed to nonmusic students—affords opportunity for study of the oratorios and large secular compositions. (See course 14.)

Credit is allowed for all work satisfactorily completed in class recitation, as stated after each course. Students enrolling in individual instruction—piano, voice, or violin—will be granted credit applicable as an elective toward any certificate and upon the degree Bachelor of Science in Music, on the basis of one hour of credit for eighteen lessons with the necessary preparation for each lesson.

1.—ELEMENTARY SIGHT SINGING. *Two hours credit.*

Each Semester.

Deals with the elements of music, rote singing, the facts of time and tune, with their staff representation, leading to the reading of one-part music.

2.—INTERMEDIATE SIGHT SINGING. *Two hours credit.*

Second Semester.

Two-part singing.

This course is designed to succeed 1.

3.—ADVANCED SIGHT SINGING. *Two hours credit.*

Second Semester.

Sight reading in two and three parts.

4.—KINDERGARTEN AND PRIMARY MUSIC INSTRUCTION. *Two hours credit.*

Summer Term, and Each Semester.

First semester for music students only; second semester for special proficiency candidates only.

Students electing music for the Certificate for Special Proficiency in Kindergarten or Primary Teaching should take this course together with Elementary Sight Singing or Piano.

Open only to Freshmen and Sophomores.

5.—GRADE AND JUNIOR HIGH-SCHOOL MUSIC INSTRUCTION. *Two hours credit.*

Summer Term, and Each Semester.

Prerequisite, course 2, or equivalent. An outline of the work of the various grades, choice and use of material, voices and interpretation. Students electing music for the Certificate of Special Proficiency in Intermediate and Grammar Grade Teaching should take this course.

Open only to Freshmen and Sophomores.

6.—HIGH-SCHOOL MUSIC INSTRUCTION. *Two hours credit.*

This course deals with the methods of presenting the subjects as regularly taught in high school offering music as an accredited subject. They are as follows: Notation, Melody Writing, Elementary Harmony and Part Writing, Advanced Harmony, Music History and Appreciation, and organization and conducting of Chorus and Orchestra.

8.—RURAL-SCHOOL TEACHERS' COURSE. *Three hours credit.*

Summer Term, and Each Semester.

This course deals with the subject matter and methods of public-school music for ungraded and small schools in third-class cities. Drill in rhythm, intervals and individual singing are included. Students electing music for Certificate for Special Proficiency in Rural-school Teaching should take this course.

9.—COMMUNITY MUSIC AND CHORUS CONDUCTING I. *One hour credit.*

This includes the problems of classifying voices, effective arrangement of parts, selection of material, correct use of baton, and the securing of variation in tempo and dynamics.

9a.—ORCHESTRA STUDY AND CONDUCTING II. *One hour credit.*

A study of the instruments of the orchestra; the possibilities of the high-school orchestra; bibliography of material and practical conducting.

10.—MUSIC MATERIAL I, including CHORUS SINGING I. *One hour credit.*

Each Semester.

A course dealing with the selection and use of sacred and secular music of the various vocal types and bibliography of scores, and a critical analysis of musical content. Required of all music students and members of music organizations.

10a.—MUSICAL MATERIAL II, including CHORUS SINGING. *One hour credit.*

Credit is allowed nonmusic students only.

11.—MUSIC APPRECIATION FOR BEGINNERS. *One hour credit.*

Open to nonmusic students or those who are not specializing in music. The purpose of the class is to acquaint students with standard vocal and instrumental compositions and enable them to listen with discrimination. Students are afforded opportunity for laboratory study of phonograph records and pianola rolls. Current musical events.

12.—MUSIC HISTORY AND APPRECIATION I. *Two hours credit.*

Summer Term, and First Semester.

Designed for prospective teachers and supervisors. The course deals with the development of music, and is based upon a standard text,

illustrated by records and rolls for the mechanical players and special numbers furnished by students and faculty.

13.—MUSIC HISTORY AND APPRECIATION II. *Two hours credit.*

Second Semester.

Prerequisite, Music History and Appreciation I. Continuance of the previous course. As a protection against damage to records a small laboratory fee may be required.

14.—TECHNIQUE OF OPERA. *Two hours credit.*

First Semester.

A practical study of the various vocal forms, including chant, anthem, cantata, oratorio, and opera. Open to advanced students or especially qualified underclassmen.

15.—INSTRUMENTAL ENSEMBLE. *One hour credit.*

Practical work in string quartet, orchestra and wind instruments.

16.—INTERMEDIATE SOLFEGGIO. *Two hours credit.*

Prerequisite, Advanced Sight Singing.

17.—ADVANCED SOLFEGGIO. *Two hours credit.*

Drill in advanced and rapid part reading. Prerequisite, Intermediate Solfeggio.

18.—SOLFEGGIO REVIEW. *No credit.*

Prerequisite, Advanced Solfeggio.

Community Music.

An enlarged field for musical service, as directors of community music and drama, is opening to properly equipped musicians of broad education who possess qualities of leadership and organization. In conjunction with the college work offered in the Normal proper, the School of Music is prepared to equip a limited number of individuals for this work. Since the training required depends in a large degree upon previous study and experience of the candidate, definite requirements by subjects for this course are not here explicitly stated. In general they include not less than three years of College work; familiarity with the organization and conducting of bands, choruses and orchestras; a practical working knowledge of stage business as related to community drama with music, and amateur opera; intimate acquaintance with musical and other material adapted to the various phases of this work; ability to supervise the teaching of music in the grades and high schools of a first-class city; exhaustive study of various movements in this country and in Europe which express the life of communities through music. Persons interested are asked to correspond with the Dean of the School of Music, stating their general education and musical attainments.

General Information.

RECITALS, CONCERTS AND PLAYS.

The work of the year is interspersed with public recitals and concerts given by well-known artists, members of the faculty and musical organizations.

Among the artists who have appeared recently are:

Cecil Fanning, baritone.

Anna Case, soprano—Metropolitan Opera.

Maud Powell, violinist.

San Carlo Grand Opera Company in Bizet's "Carmen."

Christine Schutz, contralto.

Allen McQuhæ, tenor.

Idelle Patterson, soprano.

Royal Dadmun, baritone.

Merle Alcock, contralto.

Bechtel Alcock, tenor.

A Spring Music Festival, extending over a week, included two concerts by the Minneapolis Symphony Orchestra, with soloists, the Oratorio "Redemption" given by the chorus and orchestra of over two hundred; a song-fest of old-time melodies, in which two thousand people joined under the leadership of a band of forty pieces; the opera, "Il Trovatore"; and a state-wide contest of solos, chorus singing and sight-reading, for which \$500 in prizes were given.

The school year of 1918-1919 will include recitals by Paul Althouse, tenor, of the Metropolitan Grand Opera Company, on October 7. Mr. and Mrs. Wheeler, tenor and soprano (makers of Victor records), November 6. Mischa Levitzki, the Russian pianist, and Nita Abraham Taylor, soprano, February 12.

The large, well-equipped stage and the seating capacity of Albert Taylor Hall has made possible the engagement of several professional theatrical companies. Chief among these is Maude Adams, who will appear in "A Kiss for Cinderella," March 12. The list of attractions includes "Garden of Allah," "Business Before Pleasure," and other plays of unquestioned dramatic merit.

STUDENT RECITALS.

Every opportunity for public appearance is afforded students of the School of Music. On each Wednesday at 1:30 is held a students' recital attended only by students and faculty of the School. Public recitals are given by students of the School at frequent intervals. These appearances are of great assistance in helping the student to acquire ease and self-possession essential to public performance. All students enrolled in Public School Music or Applied Music for credit are required to attend all recitals of the School. Accurate record of attendance is kept. Students having an attendance record of less than 80 percent may be denied credit.

All students enrolled for private study, class work; or in any musical organization are required to attend chorus.

ORGANIZATIONS.

The *Symphony Orchestra* of forty players is open to advanced students of ability. The organization gives concerts during the school year, and with the "All-Emporia Chorus" contributes a number to the Spring Festival of Music. Players are selected from this group to form a smaller orchestra for operatic productions.

A *Beginners' Orchestra*, directed by an assistant under the supervision of the Director, is open to all students in the School who desire the advantage of ensemble practice. The aim of this organization is to afford experience to amateurs and fit them for more advanced work of the same kind.

Glee Clubs for men's voices, and smaller choruses for ladies' voices, are open to all students who may derive benefit therefrom. Preference is given to students who are doing special work in the School.

The *Musical Art Society* is an organization open to students of music who are regularly enrolled in definite courses, for the purpose of creating a broader musicianship among the members. The meetings of the Society occur on the second Wednesday evening of each month. The time is devoted to a program by the faculty or advanced students, followed by a general discussion. Opportunity is thus afforded for closer acquaintance between students and members of the faculty.

The *All-Emporia Chorus* is an organization of singers from the Normal, the city and the Emporia Women's Chorus, the purpose of which is the rendition of oratorio at the time of the Spring Music Festival. Among the works which have been sung are, Mendelssohn's "Hymn of Praise," Gaul's "Holy City," Mendelssohn's "Elijah," Handel's "Messiah," and Gounod's "Redemption."

Class in Opera. In order to give the students of the School as varied a training as possible, there is presented each year an opera fully staged and costumed, with orchestral accompaniment. In the past there have been presented, "The Mikado," "Bohemian Girl," "Chimes of Normandy," and "Martha," together with a number of simple operas. In 1917 the grand opera "Il Trovatore" was given three performances. The work is open to qualified students in the School of Music.

THE SCHOOL LIBRARY.

The College library, containing about thirty-five thousand volumes,* is open to students of music.

In the reference section are ten complete encyclopædias on matters musical. Also a complete catalogue of early and modern books on music.

There are thirteen complete works, containing biographies of all classic and modern composers, by such authors as Tapper, Paine, Rupert, Hughes, and Elson.

Seventy-five works include Philosophy of Music, Æsthetics of Music, dictionaries, essays, histories of music and polygraphies.

The books on theory of music number fifty-one. They treat of the mathematical and physical study of music, notation, harmony, thorough bass, counterpoint, elementary and general theory, musical form, composition, and instrumentation.

The dramatic music section contains twenty works descriptive of opera, classic and modern. There are fifty-four scores of all great operas from Peri's *Eurydice* to Debussy's *Pelleas and Melisande*. The complete scores of all Wagner's music dramas are contained in this collection also.

Of sacred music, there are thirty-four scores of oratorios and cantatas. Works treating the Gregorian and Anglican Chant, cathedral services, evangelistic, revival and choir music.

Twenty-nine collections of songs, from Handel to Richard Strauss, represent the voice section of this magnificent library, including the works of Brahms, Debussy, Schubert, Schumann, and many others. Forty-seven books tell of vocal hygiene, voice culture, development, and vocal methods.

Orchestral music is represented by twenty-six scores of symphonies, dramatic, illustrative, descriptive and program music, overtures, concertos, and chamber music.

Of the piano, its history, manufacture, tuning and temperament, teaching methods, etc., tell twenty-two works. Piano music itself is shown in twenty-one collections of the best classic and modern compositions for the piano.

There are nine works on the violin, its history, manufacture, music and methods of instruction.

Altogether the library contains more than four hundred complete works, pertaining to every possible phase of music.

Current periodical literature in music is provided as follows:

Musical America.

Musical Courier.

Musician.

Etude.

School Music.

PHYSICAL TRAINING.

A magnificent building, which is 158 feet long and 66 feet wide, costing over \$100,000, is devoted exclusively to gymnasium purposes. It is modern in every respect, consisting of three floors, thoroughly equipped. The basement includes steel lockers, shower baths and swimming pool. The privileges of the gymnasium, numerous tennis courts and athletic field are open to all music students upon payment of a nominal fee.

CHRISTIAN ASSOCIATIONS.

The Young Men's and Young Women's Christian Associations form an important feature of life in the institutions. The secretary of either will be glad to answer inquiries regarding room, board and self-help.

STUDENTS' LOAN FUND.

The several classes for the past ten years have contributed to this fund for aiding students, which is at present worth about \$2,000. Students within one year of graduation have the preference in securing loans. Professor James W. Mayberry is treasurer of the committee having in charge the fund. Applications should be made to him.

POSITIONS.

The kindly offices of the appointment bureau of the literary department of the Normal School, in securing positions for graduates, have been extended to the graduates of the School of Music. Although the School does not guarantee situations, the Dean and members of the faculty have an increasing number of requests for competent teachers and are ready to recommend graduates to positions for which they are fitted.

Graduates of the School without experience receive \$70 to \$89 per month and upwards. Holders of diplomas and degrees command \$100, and several graduates are paid from \$125 to \$150 as supervisors.

Concerts and Recitals.

Faculty Recital.

Normal School of Music, Emporia.

Complimentary to the Students and Faculty of the Summer Session, 1917.

Thursday Evening, June 7, 1917, 8:15 o'clock.

Albert Taylor Hall.

Mr. George Keenan, *Violinist*.

Miss Ada Baum, Miss Gladys Hawkins, Miss Harriet Prutsman, *Pianists*.

Miss Evaline M. Hartley, *Contralto*.

Mr. Harry Murrison, *Bartitone*.

Mrs. Alma Hays Reed, *Soprano*.

Miss Catherine Strouse, *Director of the Treble Clef Club*.

Mrs. Mabel Murrison, Miss Harriet Prutsman, Miss Ruth Major, *Accompanists*.

"Every Flower," from "Madam Butterfly".....*Puccini*

Bolera.....*Pierni-Elliott*

Treble Clef Club.

Ninth Concerto for Violin.....*De Bériot*

Adagio.

Allegro.

Mr. Keenan.

Prologue from *Pagliacci*.....*Leoncavallo*

Mr. Murrison.

Minuet in G—By request.....*Beethoven*

Waltzing Doll.....*Poldini*

March Mignonne.....*Poldini*

Prelude No. 5 in G Minor.....*Rachmaninoff*

Miss Hawkins.

Song Cycle.....*Jas. H. Rogers*

(Five Quatrains from the Rubaiyat of Omar Khayyam.)

(a) A Book of Verses.

(c) Yet Ah, that Spring Should Vanish.

(b) The Moving Finger Writes.

(d) For Some We Loved.

(e) So When that Angel.

Miss Hartley.

Suite (for two pianos).....*Anton Arensky*

Romance—Valse.

Polonaise.

Miss Baum. Miss Prutsman.

Ah, fors' e lui from "La Traviata".....*Verdi*

Mrs. Reed.

Star-Spangled Banner.....*Audience*

Normal School of Music.

Faculty Recital.

Complimentary to Students and Faculty of the Kansas State Normal School.

Albert Taylor Hall, Plumb Memorial Building.

Thursday Evening, October 4, at 8 o'clock.

Mrs. Mabel Murrison, Miss Ruth Major, Miss Harriet Prutsman,
Accompanists.

Piano Solo—Mazurka, E Flat Major.....*Leschetizky*
Miss Rosalie Brigham.

Soprano Solo—The Meadow Lark.....*Gerrish-Jones*
Miss Edyth Carver.

Piano Solo—Liebestraum.....*Liszt*
Miss Gladys Hawkins.

Baritone Solo—Vision Fugitive, from "Herodiade,".....*Massenet*
Mr. Harry Murrison.

Violin Solos—Romance in F.....*Beethoven*
Ballet Music, from "Rosamunde".....*Schubert-Kreisler*
Mr. George Keenan.

Contralto Solo—Depuis le Jour, from "Louise".....*Charpentier*
Miss Evaline Hartley.

Piano Duo—Andante and Scherzettino (for two pianos).....*Chaminade*
Miss Ada Baum and Miss Harriet Prutsman.

Normal School of Music.

Public Recital.

Thursday Evening, November 6, 1917, 8:00 o'clock; Albert Taylor Hall.

Voice—Bendemeer's Stream	<i>Scott-Gatty</i>
Miss Ruth Dissinger.	
Piano—Murmuring Brook	<i>Bohm</i>
The Little Shepherd	<i>De Bussy</i>
Miss Lela Nusbaum.	
Voice—Sapphiche	<i>Brahms</i>
Miss Esther Jones.	
Violin—Kuiawiak Polish Dance	<i>Wieniawski</i>
Mr. Clarence Dissinger.	
Voice—Winds in the South	<i>Scott</i>
Miss China Rogers.	
Piano—The Girl With the Golden Hair	<i>De Bussy</i>
Miss Frances Friend.	
Voice—The Song that My Heart is Singing	<i>MacDermid</i>
I Love and the World is Mine	<i>Manney</i>
Miss Josephine Quinn.	
(Violin obligato—Mr. Clarence Dissinger.)	
Piano—Jig: For harpsicord, by	<i>Graun</i>
Arranged for piano, by	<i>MacDowell</i>
Miss Roberta Hamlin.	
Violin—Introduction and Polonaise	<i>Bohm</i>
Miss Nira Brigham.	
Voice—Deep River	<i>Burleigh</i>
Mr. Dwight Turkle.	
Piano—Hungarian	<i>MacDowell</i>
Miss Alto Maxwell.	
Voice—Bes' Ob' All	<i>Kramer</i>
Miss Ruth Major.	

Normal Artists' and Lecture Course.

SECOND PROGRAM—RECITAL BY

MERLE ALCOCK, *Contralto.*

BECHTEL ALCOCK, *Tenor.*

MR. ROBINSON, *Pianist.*

Tuesday Evening, November 13, 1917, at 8:15 o'clock; Albert Taylor Hall.

PART I.

- 1—Duets: (a) Wanderer's Night Song *Rubinstein*
(b) The Ring *Dvorak*

- 2—(a) The Star *Rogers*
(b) Yesteryear *Christ*
(c) The Trumpeter *Diz*

Mr. Alcock.

- 3—(a) Love's Sorrow *Brown*
(b) Gotine Gialle *Brogi*
(c) Villanella *Sibella*

Miss Alcock.

- 4—Cielo e Mar ("La Gioconda") *Ponchielli*
Mr. Alcock.

- 5—Duets: (a) Dear Eyes *Fisher*
(b) Country Courtship *Old English*

PART II.

- 6—Mon couer s'ouvre a ta voix ("Samson et Dalila") *Saint-Saens*
Miss Alcock.

- 7—(a) Crying of Water *Campbell-Tipton*
(b) Three Negro spirituals *Burleigh*
Mr. Alcock.

- 8—(a) Time's Garden *Thomas*
(b) Spring Flowers *Philips*
(c) Danny Boy *Weatherby*
(d) Battle Hymn of the Republic.

Miss Alcock.

- 9—Duet: Home to Our Mountains ("Il Trovatore") *Verdi*

Faculty Recital.

Normal School of Music, Kansas State Normal, Emporia, Kansas.

Monday Evening, November 19, 1917, at 8:15 o'clock.

Albert Taylor Hall.

Miss Gladys Hawkins, *Pianist*.

Mr. George Keenan, *Violinist*.

Mr. Harry Murrison, *Baritone*.

Mrs. Mabel Murrison, Miss Ruth Major, *Accompanists*.

Prelude and Allegro.....*Pugnani-Kreisler*

Mr. Keenan.

Aria—Within This Sacred Dwelling, "Magic Flute".....*Mozart*

Recitation—Che mai vegg'io.... } "Ernani".....*Verdi*
Cavatina—Infelice e tu credevi. }

Mr. Murrison.

Berceuse.....*Grieg*

A lullaby full of tenderness; followed by impatience and despair, after which the melody returns, dying away as the child falls asleep.

Voglein (Little Birds).....*Grieg*

The chirrup is the principal suggestion of this charming little song.

En Automne.....*Moskowski*

A musical poem, vivid with the full, deep colors of autumn.

Miss Hawkins.

Alabama.....*Albert Spaulding*

Hungarian Dance.....*Hauser*

Molly on the Shore.....*Percy Grainger*

Mr. Keenan.

Possession (Hanlon).....*Sharp*

Lorraine, Lorraine, Lorree (Kingsley).....*Spross*

I Want to be Ready (Negro Spiritual).....*Burleigh*

One Year 1914-1915 (Marlan).....*Burleigh*

Charge of the Light Brigade (Tennyson).....*Bergen*

Mr. Murrison.

Liebestraum (Dreams of Love).....*Liszt*

The last lines of the accompanying poem express the story in Liebestraum:

"The angry word unspoken keep;

Oh, God, I meant no ill, the other seeks a place apart to weep."

Hungarian Rhapsody No. 10.....*Liszt*

In the Liszt Hungarian Rhapsodies we are given the music of the gypsies arranged for the piano, the gypsies having been chosen by the Hungarians as their national musicians.

Miss Hawkins.

Public Recital.

Students of the Normal School of Music, Kansas State Normal, Emporia.
 Tuesday Evening, November 27, 1917, 8:15 o'clock.
 Albert Taylor Hall.

Piano—Novellette.....	MacDowell
Miss Minnie Miller.	
Cornet Solo—Remembrance of Liberatori.....	Casey
Miss Lela Nusbaum.	
Piano—Romance.....	La Forge
Mrs. Lee Wayman.	
Voice—Summer Rain.....	Willeby
Miss Madge Brown.	
Piano—Mammy.....	Dett
Miss Zella Smith.	
Voice—Roses of June.....	German
Miss Katherine Dague.	
Saxophone Solo—Song Without Words.....	Mendelssohn
Mr. Lewis Farnsworth.	
Piano—Polish Dance.....	Scharwenka
Mr. Kenneth Agrelus.	
Voice—A Birthday.....	Woodman
Miss Mildred Blim.	
Piano—Arabesque.....	De Bussy
Miss Mary Huggins	
Voice—I Am Thy Harp.....	Woodman
Miss Beth Topping.	
Piano—Etude Melodique.....	Rogers
Miss Marion Niederlander.	
Violin—Fantasie on Semiramide.....	Dancila
Mr. J hn Kell.	
Piano—Mazur` a.....	Leschetizky
Mr. Miles Blim.	
Voice—Ecstasy.....	Rummel
Miss Eva Powell.	
Piano—Funeral March.....	Mendelssohn
Feather Dance.....	Ducelle
Miss Birdie Rich.	

Public Recital.

Students of the Normal School of Music, Kansas State Normal.

Tuesday Evening, January 22, 1918, 8:15 o'clock.

Albert Taylor Hall.

Piano—Album Leal.....	Whelpley
Miss Beth Topping.	
Voice—Marguerite.....	Helmund
Miss Margaret Hess.	
Piano—Rigaudon.....	Thompson
Miss Eva Stancliffe.	
Voice—By the Waters of Minnetonka.....	Lieurance
Miss Esther Burnham.	
Piano—Round the Camp Fires.....	Denee
Miss Zella Smith.	
Voice—Mustapha.....	Daniels
Miss Ethel Haubold.	
Piano—Whims.....	Schumann
Mr. Miles Blim.	
Voice—Shepherdess Song.....	Nerni
Miss Lucile Abraham.	
Violin—Souvenir.....	Drdla
Miss Nira Brigham.	
Piano—Etude.....	King
Miss Minnie Miller.	
Voice—Good-bye.....	Tosti
Miss Mildred Edwards.	
Piano—Fourth Mazurka.....	Godard
Mr. Urvin Nichols.	
Voice—Mammy's Song.....	Ware
Miss Ruth Dissinger.	
Piano—Hungarian Etude.....	MacDowell
Mis Frances Lee Friend.	
Violin—Legende.....	Wieniawski
Mr. Clarence Dissinger.	
Piano—La Fileuse.....	Raff
Miss Mary Huggins.	

Public Recital.

Students of the Normal School of Music, Emporia. Tuesday Evening,
March 26, 1918, 8:00 p. m.; Albert Taylor Hall.

Voice—A Song of Waiting.....	<i>Speaks</i>
Miss Mildred Edwards.	
Piano—Nocturne.....	<i>Grieg</i>
March of the Dwarfs.....	
Miss Marian Niederlander.	
Cornet—Remembrance of Liberati.....	<i>Casey</i>
Miss Lela Nusbaum.	
Voice—The Cry of Rachel.....	<i>Salter</i>
Miss Helene Farnsworth.	
Piano—Minuet a l'antico.....	<i>Seeboech</i>
Miss Alto Maxwell.	
Voice—As in Old Gardens.....	<i>Rischer</i>
Miss Margaret Ramseyer.	
Piano—Novellette, Op. 99, No. 9.....	<i>Schumann</i>
Miss Roberta Hamlin.	
Voice—One Fine Day, from "Madam Butterfly".....	<i>Puccini</i>
Miss Mildred Blim.	
Piano—Dance de Puck.....	<i>De Bussy</i>
Miss Mary Huggins.	
Voice—The Chant of the Stars.....	<i>Hoberg</i>
Miss Esther Jones.	
Piano—Fourth Mazurka.....	<i>Godard</i>
Mr. Urvin Nichols.	
Voice—Dost Thou Know that Fair Land, from "Mignon".....	<i>Thomas</i>
Miss Madge Brown.	
Violin—Andante, from the Concerto in G Major.....	<i>Seitz</i>
Mr. Clarence Dissinger.	
Voice—Song of the Persian Captive.....	<i>Daniels</i>
Miss Ethel Haubold.	
Piano—Polonaise.....	<i>Hols</i>
Mr. Miles Blim.	

Emporia Symphony Concerts, 1918.

Minneapolis Symphony Orchestra, Twelfth Annual Tour.

Emil Oberhoffer, Conductor.

College of Emporia, Wednesday, April 24, 1918; 3 p. m.

SOLOISTS.

Christine Schutz, *Contralto*.

Allen McQuhae, *Tenor*.

Richard Czerwonky, *Violin*.

"The Star-Spangled Banner."

(Audience is requested to rise and sing the first stanza.)

1—Symphony No. 1, in E-Flat Major ("The Rustic Wedding") *Goldmark*

I—Wedding March (Variations).

II—Bridal Song.

III—Serenade.

IV—In the Garden.

V—Rustic Dance.

2—Aria: "Amour, viens aider" ("O Love, Thy Help"), from the Opera "Samson and Delilah" *Saint-Saens*

Christine Schutz.

3—Ballade and Polonaise, for Violin and Orchestra *Vieuxtemps*

Richard Czerwonky.

4—(a) Tone Poem, "Finlandia" *Sibelius*

(b) "Valse Triste," from the Drama "Kuolema" *Sibelius*

5—Aria: "Where'er You Walk," from the Opera "Semele" *Handel*

Allen McQuhae.

6—Spanish Caprice ("Caprice Espagnol") *Rimsky-Korsakow*

Alborada—Variations—Alborada—Gypsy Scene and Song—Fandango of the Asturias. (Played without pause.)

WENDELL HEIGHTON, *Manager*.

Band Concert and Recital.

Given by the Pupils of Marcellus C. Grady, Instructor of Brass and Wood Wind Instruments.

Normal School of Music, Emporia, Tuesday, May 7, 1918, at 8:15 o'clock.

Miss Lela Nusbaum, *Trumpet Soloist.*

Military March—Camp Sheridan.....*Dunkeson*

Grand Fantasia—Tramp, Tramp, Tramp.....*Rollinson*

Miss Nusbaum.

A Medley of Plantation Songs.....*Arranged by Hays*

Song Without Words—On the Ocean.....*Kiesler*

Brass Quartet.

Miss Nusbaum. Mr. Haynes. Mr. McIntosh. Mr. Schroeder.

Serenade—A Night in June.....*King*

Love's Old Sweet Song.....*Malloy*

Saxophone Quartet.

Mrs. Schroeder. Mr. Farnsworth. Miss Kobel. Mr. Keefer.

Waltz—The Debutante.....*Santelmann*

Polka Brilliant—The Soul of the Serf.....*Smith*

Miss Nusbaum.

Medley Overture—Bits of Remick's Hits.....*Arranged by Lampe*

Overture—Nabucodonosor.....*Verdi*

Finale—Star-Spangled Banner.....*Key*

Diploma Recital.

Normal School of Music, Emporia, Thursday, May 9, 1918, at 8:15 p. m.
Albert Taylor Hall.

Miss Josephine Quinn, *Contralto*.

Miss Hazel Griffiths, *Pianist*.

Invitation to the Dance.....	.....	Weber
	Miss Griffiths.	
Connais tu le pays (Mignon).....	.....	Thomas
	Miss Quinn.	
Two Larks.....	.....	Leschetizky
Second Mazurka.....	.....	Godard
	Miss Griffiths.	
Lass O' Killeen.....	.....	Stickles
I Came with a Song.....	.....	La Forge
The Mazy Dance.....	.....	Ewing
	Miss Quinn.	
Concerto, in E Flat Major, Andante.....	.....	Mozart
	Miss Griffiths, Miss Hawkins at second piano.	
Sappiche Ode.....	.....	Brahms
Morning Wind.....	.....	Branscombe
Bird of the Wilderness.....	.....	Horsman
	Miss Quinn.	

Diploma Recital.

Normal School of Music, Emporia, Monday, May 13, 1918, at 8:15 p. m.
Albert Taylor Hall.

Miss Ruth Major, *Soprano*, assisted by Mr. Clarence Dissinger, *Violinist*.

Aria—O patria mia (My Native Land), from the opera "Aida" *Verdi*
Miss Major.

Street Organ *Sibella*

The Sleep that Flits on Baby's Eyes *Carpenter*

Floods of Spring *Rachmaninoff*
Miss Major.

Andante from Concerto in G *Seitz*

Introduction and Polonaise *Bohm*
Mr. Dissinger.

Folk Songs—The Red Lark *Irish*

Lovely Minka *Polish*

Of What Use is a Girl?—Arranged by Bainbridge Crist *Chinese*

The Old Woman—Arranged by Bainbridge Crist *Chinese*
Miss Major.

Ungarish *Hauser*
Mr. Dissinger.

Charity *McDermid*

Fairy Pipers *Brewer*

Flanders Fields *McCrae*
Miss Major.

Progressive Piano Recital.

Normal School of Music, Emporia, Tuesday Evening, May 14, 1918, 7:45.
Albert Taylor Hall.

A Progressive Recital in Piano. Illustrative of the Work of the Pupil.
From the First Year to the Certificate Grade.

<i>First Year—Beginning.</i>	<i>Advanced Children's Course—Completing.</i>
Margaret Mayberry.	Harry Burnap.
<i>First Year—Completing.</i>	<i>Elementary—High School.</i>
Catherine Ganse.	Rilie Thompson.
Eleanor Newman.	<i>Intermediate.</i>
<i>Juvenile—Beginning.</i>	Delma Ford.
Maurine Spielman.	<i>Advanced.</i>
<i>Juvenile—Completing.</i>	Roberta Hamlin.
Harriet Lull.	<i>Certificate.</i>
Eugene Link.	Mary Huggins.
Hunting Song.....	Hudson
Chiming Bells.....	Hudson
Margaret Mayberry.	
The Rain (keys of B flat, D, G, A).....	Swartz
Two Playful Kittens.....	Aldrich
Mamma's Sewing Machine.	
Catherine Ganse.	
Columbine.....	Smeltzer
Snow Balls.....	Smeltzer
A beautiful snowdrift decided to stay After the others had melted away— But spring, far too gentle to put it to flight, Hung it in balls on the bushes one night. Eleanor Newman.	
Hunting Scene.....	Gurlitt
Maurine Spielman and Miss Stone.	
Remembrance.....	Schmoll
Rondoletto.....	Lynes
Maurine Spielman.	
Ghost in the Chimney.....	Kullak
Nightingale.....	Kullak
Eugene Link.	
Sonatine.....	Reinecke
The Trumpet Flower.....	Mrs. Crosby-Adams
Harriet Lull.	

Gavotte.....	<i>Sattelmair</i>
	Harry Burnap.
Boat Song.....	<i>Harker</i>
Tarantelle.....	<i>Bischoff</i>
	Rilie Thompson.
Le Esprit du Noir (Charm of the Night).....	<i>Denee</i>
	Delma Ford.
Berceuse.....	<i>Schumann</i>
Novellette.....	<i>Schumann</i>
	Roberta Hamlin.
Three Part Invention.....	<i>Bach</i>
L'espigle.....	<i>Tschaikowsky</i>
La Danse de Puck.....	<i>De Bussy</i>
La Fileuse.....	<i>Raff</i>
	Mary Huggins.

Public Recital.

Normal School of Music, Emporia, Thursday, May 16, 1918, at 8:15 p. m.
Albert Taylor Hall.

Miss Dorothea Bang, *Diploma in Violin.*

Miss China Rogers, *Diploma in Voice.*

Miss Alto Maxwell, *Certificate in Piano.*

Concerto in D Minor (for two violins and piano)..... *Bach*
Andante.
Allegro Moderato.

Miss Bang and Mr. Keenan.

Consolation..... *Liszt*
Minuet a l'antico..... *Seeboeck*

Miss Maxwell.

The Seraglio's Garden..... *Sjogren*
Down in the Forest..... *Ronald*
Lullaby to Phillis..... *Mason*
The Wind's in the South..... *Scott*

Miss Rogers.

Mazurka..... *Mlynarski*
Miss Bang.

Papillons..... *Loth*
Etude..... *Lacombe*
Sprites of the Glen..... *Dennee*

Miss Maxwell.

A Legend..... *Tschaikowsky*
At the Zoo..... *Kramer*
Shopping for Sleep..... *Brainard*
The Robin's Song..... *White*

Miss Rogers.

Fourth Annual Concert.
Treble Clef Club.

Kansas State Normal School, Friday, May 17, 1918, 8:15 o'clock.
Albert Taylor Hall.

- (a) Behold the Spring..... Florence M. Barbour
(b) Cossack's Cradle Song..... Samuel Richard Gaines
(c) The Autumn Wind..... Roeckel-Lynes

Treble Clef Club.

- (a) The Sleep that Flits on Baby's Eyes..... Carpenter
(b) I Know..... Spross

Miss Major.

Cantata—Across the Fields to Anne..... H. Clough-Leighter
The Club.

Duet—Calm as the Night..... Carl Goetze
Miss Blim and Miss Jones.

The Voice of My Beloved..... Mabel W. Daniels
The Club.
Assisted by Mr. Keenan, first violin; Mr. Dissinger, second violin.

The Bird of the Wilderness..... Horsman
Miss Quinn.

- (a) Louisiana Lullaby..... Fay Foster
(b) A Milk Toast..... H. Reginald Spier
(c) Dawn..... Tschaiakowsky
The Club.

Concerto, Opus 51..... Schytte
Miss Dotson and Miss Major.

Old English Folk Songs:

Come Lassies and Lads.
My Man John.
Mowing the Barley.

O No, John.
Raggle, Taggle, Gypsies O.
There Stands a Lady.

The Club.

First Soprano:

Miss Ruth Major.
Miss Mildred Blim.

Second Soprano:

Miss Esther Reed.
Miss Eva Powell.

First Alto:

Miss Josephine Quinn.
Miss Ethel Haubold.

Second Alto:

Miss Esther Jones.
Miss Madge Brown.

Accompanist, Miss Katherine Dotson.
Director, Miss Catherine Strouse.

Commencement Recital.

Normal School of Music, Kansas State Normal School, Monday Evening,
May 20, 1918, 8:15 o'clock. Albert Taylor Hall.

PROGRAM.

Second Mazurka.....	Godard
Miss Griffiths.	
Ah! My Son (Le Prophet).....	Meyerbeer
Miss Jones.	
Minuet a l'antico.....	Seeboeck
Miss Maxwell.	
Mazurka for Violin.....	Mlynarski
Miss Bang.	
Sappiche Ode.....	Brahms
Morning Wind.....	Branscombe
Miss Quinn.	
Instrumental Ensemble, "Serenade".....	Widor
Violins.....	Miss Bang, Mr. Keenan.
Viola.....	Miss Dotson.
Violoncello.....	Miss Quinn.
Flute.....	Miss Griffiths.
Piano.....	Miss Friend.
Shadow Dance.....	MacDowell
Hungarian Etude.....	MacDowell
Miss Friend.	
Fairy Pipers.....	Brewer
Flanders Fields.....	McCrae
Floods of Spring.....	Rachmaninoff
Miss Major.	
Forest Sounds.....	Dennee
Waltz Triste.....	Sibelius
Miss Niederlander.	
Down in the Forest.....	Ronald
The Wind's in the South.....	Scott
Miss Rogers.	
Concerto, Opus 51.....	Schytte
Miss Dotson and Miss Major.	
Vocal Ensemble, "America Triumphant".....	Demarest
The Class.	
Presentation of Certificates and Diplomas.....	President Thomas W. Butcher

The Alumni.

CLASS OF 1896.

Piano.

Brooking, Jessie Gertrude, Eureka.
Clark, Etta I'Dell (Mrs. Culver),
Detroit, Mich.
Good, Emma (Mrs. Stauffer), Canada.
Jones, Hattie Achsah.*

*Deceased.

Watson, Myrtle, ———, Neb.

CLASS OF 1897.

Piano.

Etrick, Amanda, Weatherford, Okla.
Howe, Myrtle (Mrs. Gerardy), Smith Center.
Kelly, Grace (Mrs. Cromer), Litchfield, Ill.
Nungesser, Ella, Parker.
Riley, Laura, Clay Center.
Staatz, Adelaide (Mrs. Griffith), Emporia.

CLASS OF 1898.

Piano.

Kirkton, Alda, Canon City, Colo.

Violin.

Goldberg, Alice.*

CLASS OF 1899.

Piano.

Whims, May, Wichita.

CLASS OF 1900.

Piano.

Holmes, Sue D., Emporia.
Keeny, Lillie V., Sedan.
Westfall, Margaret, Blackwell, Okla.

CLASS OF 1901.

Piano.

Allen, Viola, Emporia.
Creager, Pearl, Kansas City, Mo.
Marsh, Florence, Kincaid.
Robb, Lucy May, Emporia.

Voice.

Allen, Anna Mae, Emporia.

CLASS OF 1902.

Piano.

Blackely, Ella (Mrs. Kaiser), Dayton, N. Mex.
Fogelberg, Delpha, Republic.

Violin.

Blair, Robert T., Emporia.

CLASS OF 1903.

Piano.

Ewin, Elizabeth Weston, Kinsley.
Evans, Louise, Emporia.
Gahan, Mrs. May Morrison, Emporia.
Johnson, Ethel Kinney (Mrs. Garrett),
Beatrice, Neb.

Voice.

Good, Mary Edna (Mrs. E. M. Umbach),
Napierville, Ill.

Violin.

Cleveland, Carl G., Emporia.

CLASS OF 1904.

Piano.

Kenny, Gertrude, Scammon.
Scott, Faye (Mrs. Porter), Emporia.
Van Laningham, Lola, Ashland.
Wilkinson, Edith Lucia, Emporia.

Violin.

Starke, G. Sidney, Winfield.

Voice.

Starke, Ralph, Ann Arbor, Mich.
Chenoweth, W. E., Colorado Springs, Colo.

CLASS OF 1905.

Piano.

Boyd, Laura B., Grand River, Iowa.
Ebling, Mayme E. (Mrs. Bailey), Downs.
Rhodes, Mabel E., Salina.

Violoncello.

Van Laningham, Augusta M. (Mrs. Griffith),
Wichita.

Voice.

Brann, Pearl I., Lincoln.
Ebling, Mayme E., Downs.
Robb, Lucy M., Emporia.
Van Laningham, Augusta M. (Mrs. Griffith),
Wichita.

Public School Music.

Meyer, Nellie A., Clay Center.

CLASS OF 1906.

DIPLOMA COURSE.

Piano.

Brandley, Flora, Matfield Green.
Britain, Pearl M., Emporia.
Jackson, Mrs. Selene Roberts, Emporia.
Pettitt, Clara H., Emporia.

CERTIFICATE COURSE.

Piano.

Conron, Ada, Wakarusa.
Kerr, Grace, Americus.

Class of 1906—*Piano, continued.*

Pringle, Janet, Rose.

Rowe, Ella, Emporia.

CLASS OF 1907.

CERTIFICATE COURSE.

Piano.

Alexander, Mabel, Emporia.

Dulohery, Rose, Oakhill.

Haynes, Violet, Emporia.

Kepple, Agnes, Emporia.

Paul, Gladys, Emporia.

Rowand, Marguerite, Emporia.

Siebert, Emma, Canada.

Voegele, Hallie, Dwight.

Waite, George, Iola.

White, Carolyn, Meade.

Wooster, Florence, Emporia.

Wright, Estella, Lebanon.

Voice.

Barnes, Goldie, Emporia.

Violin.

Spiker, Bessie, Emporia.

CLASS OF 1908.

DIPLOMA COURSE.

Piano.

Alexander, Mabel Philips, Emporia.

Ingraham, Abbie May, Newton.

Kepple, Agnes Cecilia, Emporia.

Rowand, Marguerite,* Emporia

Siebert, Emma May, Canada.

Voegele, Hallie Jane (Mrs. Carl Webber),
Dwight.

White, Carolyn Darling, Meade.

Voice.

Lewis, Jane Elizabeth, Emporia.

Violin.

Hollingsworth, F. Earl, Emporia.

CERTIFICATE COURSE.

Piano.

Burton, Gladys, Dwight.

Burkholder, Nettie, Canada.

Howell, Edith, Emporia.

Painter, Sue, Lakeland.

Osborne, Cecile, Medicine Lodge.

Rishel, Callie, Emporia.

Sexton, Vesta, Abilene.

Scoggan, Maude, Beloit.

CLASS OF 1909.

DIPLOMA COURSE.

Piano.

Eades, Willia, Yates Center.

Osborne, Cecile, Medicine Lodge.

Sexton, Vesta, Abilene.

Scoggan, Maude, Beloit.

Violin.

Carl Webber, Bartlesville, Okla.

Public-school Music.

Curtis, Maude, Neodesha.

Swan, Mary, Emporia.

Strickler, Vera Agnes (Mrs. H. B. Hargiss),
Emporia.

CERTIFICATE COURSE.

Piano.

Dowden, Edith, Emporia.

Fessenden, Orpha, Emporia.

Gambill, Kathryn, McCune.

Goodwin, Lela (Mrs. Clyde Moore), Emporia.

Griffiths, Mabel, Gridley.

Jenks, Gertrude, Emporia.

McCafferty, Elva, Clearwater.

Mayes, Louie, Emporia.

Voice.

Frossard, Clara, Russell.

Fessenden, Orpha, Emporia.

Scoggan, Maude, Beloit.

Violin.

Osborne, Cecile, Medicine Lodge.

CLASS OF 1910.

DIPLOMA COURSE.

Piano.

Grigsby, Lila, Emporia.

Gambill, Kathryn, McCune.

Jenks, Gertrude, Emporia.

Mayes, Louie, Emporia.

Voice.

Frossard, Clara, Russell.

Scoggan, Maude, Beloit.

CERTIFICATE COURSE.

Piano.

Brooks, Bessie M., Americus.

Burlin, Cecile, Abilene.

Douglas, Flossie, Emporia.

DeSpain, Pearl, Custer City, Okla.

Errett, Celia, Gridley.

Hurley, Nellie, Meriden.

Myers, Edith, Hamilton.

Mercer, Margaret, Emporia.

Norman, Bessie, Emporia.

O'Roke, Dott, Fairview.

Rupp, Edna, Moundridge.

Sprague, Bessie, Spearville.

Voice.

Banker, Beatrice, Russell.

Burlin, Cecile, Abilene.

Darrrough, Edith Goldie, Emporia.

Guettel, Dora, Emporia.

Guettel, Marian, Emporia.

Shearer, Ada L., Emporia.

Class of 1910—continued.

Violin.

Louthan, Beula, Sutherland, Iowa.
Weatherly, Marie, Emporia.

PUBLIC-SCHOOL MUSIC.

Certificate.

Burlin, Cecile, Abilene.
Darrough, Alma, Emporia.
Darrough, Edith Goldie, Emporia.
Frossard, Clara, Russell.
Funk, John C., Lehigh.
Frye, Peoria, Lincoln.
Scoggan, Maude, Beloit.

CLASS OF 1911.

DIPLOMA COURSE.

Piano.

Douglas, Flossie, Emporia.
Goodwin, Leola Nell (Mrs. Clyde Moore),
Emporia.
Myers, Edith M., Hamilton.
Marsh, Mrs. Laura, Emporia.
Norman, Bessie, Emporia.
Stone, Mabel, Emporia.

Voice.

Banker, Beatrice R., Russell.
Guettel, Dora I., Emporia.
Guettel, Marian A., Emporia.
Shearer, Ada L., Emporia.

Violin.

Louthan, Beulah S. (Mrs. Robt. Blair),
Pasadena, Cal.
Weatherly, Marie, Emporia.

CERTIFICATE COURSE.

Piano.

Carr, Sylvia, Emporia.
Coleman, Madeline Violette, Emporia.
Dahmer, Bernice, Jasper.
Ervin, Mrs. Estella, Emporia.
Fessenden, Madge, Emporia.
Germann, Louisa C., Alta Vista.
Houser, Grace E., Anthony.
House, Hazel, Marysville.
Jones, Martha E., Emporia.
Lock, Lora, Emporia.
Nelson, Mabelle, White City.
Wayman, Pearl, Emporia.
Williams, Maude, White City.
Yearout, Chrissie, Dunlap.

Voice.

Darrough, Alma, Emporia.
Germann, Louisa C., Alta Vista.
Ireland, Ernest, Emporia.
Kissell, Neva May, Emporia.
Myers, Edith M., Hamilton.
Parker, Ada O., Emporia.

Violin.

Gower, Frances, Russell.
McCrory, Maurice, Emporia.

Public-school Music.

Banker, Beatrice R., Russell.
Gambill, Kathryn, McCune.
Gaston, Nina, Erie.
Hall, Jessie, Emporia.
Kissell, Neva May, Emporia.
Newbrey, Lillie, Emporia.
Shearer, Ada L., Emporia.
Stickel, Florence, Toledo, Iowa.
Snyder, Elma, Iola.
Wegley, Addie, Emporia.

CLASS OF 1912.

DIPLOMA COURSE.

Piano.

Beck, Rena, Cedar Point.
Coleman, Madeline, Emporia.
Dahmer, Bernice, Meade.
Dowden, Edith, Emporia.
Erwin, Mrs. Estelle, Emporia.
Fessenden, Madge, Emporia.
Guettel, Marian, Emporia.
Jones, Martha, Emporia.
Lock, Lora, Emporia.
Williams, Maude, White City.

Voice.

Ireland, Ernest, Emporia.

Violin.

Gower, Frances, Russell.
McCrory, Maurice, Emporia.

CERTIFICATE COURSE.

Piano.

Biggs, Eula, Potwin.
Campbell, Edna, Junction City.
Chase, Mary, Emporia.
Cole, Mabel, Emporia.
Echord, Olive, Garnett.
Fox, Hazel, Larned.
Jones, Grace, Quincy.
Kidd, Anna, Council Grove.
Newbrey, Lillie, Emporia.
Shaver, Ola, Hutchinson.
Stein, Harriet, Garnett.
Tucker, Eulalia, Emporia.
Van Pelt, Lucy, Blue Mound.

Voice.

Dahmer, Bernice, Meade.
Dwelle, Alice, Cedar Point.
Faye, Agnes, Atchison.
Richards, Faye, Emporia.
Sexton, Vesta, Abilene.
Strawman, Ethel, Emporia.

Violin.

Carpenter, Ina, Council Grove.
Williams, Cappy, Emporia.

Class of 1912—*continued.**Public-school Music.*

Anderson, Helen, Emporia.
 Beecher, Mary, Americus.
 Benson, Mrs. Hattie, Concordia.
 Blakely, Georgiana, Emporia.
 Blakely, Myrtle, Emporia.
 Brann, Inez, Lincoln.
 Chilson, Mary, Marion.
 Cook, Harriet, Emporia.
 Dwelle, Alice, Cedar Point.
 Faye, Agnes, Atchison.
 Fitzpatrick, Maude, Emporia.
 Kernan, Ida M., Chanute.
 McLaughlin, Marguerite, Centralia.
 Owens, Gertrude, Topeka.
 Rector, Eva, Emporia.
 Rice, Myrtle, Marion.
 Strawman, Ethel, Emporia.
 Williams, John, Emporia.

CLASS OF 1913.

DIPLOMA COURSE.

Piano.

Chase, Mary, Emporia.
 Campbell, Edna, Ogden.
 Cole, Mable, Emporia.
 Leonard, Fred, Burns.
 O'Roke, Dot, Fairview.
 Tucker, Eulalia, Emporia.
 Sexton, Lillian, Abilene.
 Shaver, Ola, Hutchinson.

Voice.

Sexton, Vesta, Abilene.
 Strawman, Ethel Alice, Emporia.

Violin.

Williams, Cappy, Emporia.

Public-school Music.

Rice, Myrtle, Emporia.

CERTIFICATE COURSE.

Piano.

Bender, Mabel, Miltonvale.
 Heidemann, Ethel, Emporia.
 Jotter, Eles, Narka.
 Miner, Bertha, Burlingame.
 Mac Warner, Ida, Burlingame.
 Perkins, Josie, Newton.
 Smith, Vera, Sharon.
 Thomas, Elizabeth, Emporia.

Voice.

Herman, Hazel C., Lincoln Center.
 Marsh, V. Launa, Emporia.

Public-school Music.

Bruce, Isabelle, Dodge City.
 Clark Perle (Mrs. Clarke Heatherinton), Linn.
 Cullison, Lenore, Howard.
 Hemphill, Katherine, Norton

Jeremy, Ruth, Emporia.
 Locke, Fay, Emporia.
 Marshall, Sylvia, Admire.
 McLeland, Ethel, Chanute.
 Mullarkey, Ethel, Concordia.
 Scott, Helen (Mrs. Sidney M. Woodman),
 Atlanta.
 Shay, Ethel, Emporia.
 Shiphard, Margaret, Enid, Okla.
 Wilson, Avis, Hartford.

CLASS OF 1914.

DIPLOMA COURSE.

Piano.

Gathers, Lena, Miltonvale.
 Heidemann, Ethel, Emporia.
 House, Hazel, Blue Rapids.
 Kittell, Viletta Lucile, Emporia.
 Newbrey, Lillie Fern, Emporia.
 Smith, Vera B., Sharon.
 Thomas, Elizabeth Jane, Emporia.

Voice.

Lohmuller, Frances, Centralia.

Public-school Music.

Clark, Perle, La Feria.
 Cook, Harriet B., Emporia.
 Jeremy, Ruth H., Emporia.

CERTIFICATE COURSE.

Piano.

Brandenburg, Georgia, Bushong.
 Brigham, Rosalie, Council Grove.
 Czapsky, Lucy Augusta, Aurora.
 Griggs, Hester A. L., Olivet.
 Harris, Mary Lucile, Emporia.
 Hudson, Ethel, Rogers, Ark.
 Kelley, Ethel Marjorie, Emporia.
 McCaw, Mrs. G. W., Emporia.

Voice.

Cook, Harriet B., Emporia.
 Elliott, Mayme, Emporia.
 Gathers, Lena, Miltonvale.
 Jeremy, Ruth H., Emporia.
 Madden, Ella Hazel, Emporia.
 Morse, Flora Irene, Emporia.

Public-school Music.

Dodrill, Zella, Bonebrake, Stockton.
 Osborne, Alice, Burrton.
 Fickel, Walter E., Agenda.
 Rogers, Alice, Emporia.
 Berner, Jouetta, Wamego.
 Bonwell, Gladys, Emporia.
 Cutting, Bernice, Rose Hill.
 Gower, Frances, Russell.
 Henthorne, Rose, Burden.
 Howell, Edith, Emporia.
 Warner, Ida Mac, Burlingame.
 Ridenour, Lena, Emporia.

CLASS OF 1915.

DIPLOMA COURSE.

Piano.

Brigham, Rosalie; Council Grove.
Caldwell, Mabel W., Lecompton.
Harris, Lucile, Emporia.
Hudson, Ethel, Rogers.
Kelley, Marjorie, Emporia.
Rose, Mrs. Frederica, Dunlap.

Voice.

Elliott, Mayme, Emporia.
Rose, Mrs. Frederica, Dunlap.

Public-school Music.

Gower, Frances, Russell.
Kissell, Neva, Fernald, Iowa.
Richards, Faye, Emporia.
Sellards, Martha, Burlingame.

CERTIFICATE COURSE.

Piano.

Bunge, Ruth, Waverly.
Carr, Eva, Republic.
Hemenway, Ruth, Emporia.
Maxwell, Helena, Emporia.

Voice.

Hemenway, Ruth, Emporia.

Public-school Music.

Anderson, Ada, Abilene.
Coleman, Cora, Emporia.
Davis, Estella, Lakin.
Ebey, June, Beloit.
Epperson, Carrie, Scott City.
Peck, Gertrude, Sheldon, Mo.
Pulliver, Grazella, Emporia.
Riggs, Nina, Murdock.
Still, Cora, Manhattan.
Walker, Hazel May, Emporia.

Certificate in August.

Brigham, Rosalie, Council Grove.
Cole, Mabel, Emporia.
Cowles, Effie, Emporia.
Gardner, Lillian, Kingman.
Kirkpatrick, Sibyl, Oswego.
Major, Ruth, Medicine Lodge.
Moise, Roena, Ottawa.
Piper, Helen, Irving.
Reilly, Madge, Iola.
Sweeney, Nanelou, Arkansas City.
Whitby, Irene, Emporia.

Class of 1916.

STUDENTS RECEIVING THE DEGREE OF BACHELOR OF SCIENCE IN EDUCATION

MAJORING IN MUSIC.

Blakeley, Myrtle.
 Lock, Chlora Faye.
 Payne, Ruth.
 Pulliver, Grazella.
 Thomas, Nannie.
 Weatherly, Marie.

DIPLOMA CLASS.

Piano.

Bender, Mable.
 Bunge, Ruth.
 Hemenway, Ruth.

Voice.

Hemenway, Ruth.

Public-school music.

Berner, Jouetta.
 Billbe, Bess.
 Blakeley, Myrtle.
 Davis, Mary Estella.
 Ebey, June.
 Hartwell, Eva.
 Hill, Gertrude.
 Kirkpatrick, Sibyl.
 Ott, Rebecca.
 Pulliver, Grazella.
 Van Horn, Edna.
 Weatherly, Marie.

DIPLOMA CLASS, AUGUST.

Public-school Music.

De Voss, L. E.
 Thomas, Nannie.

CERTIFICATE CLASS.

Piano.

Cannon, Mable.
 Duncan, Alice.
 Sellers, Mamie.
 Ward, Vannie.

Voice.

Adell, Harry E.
 Billbe, Bess.
 Cullison, Lenore.
 De Voss, L. E.
 Ebey, June.
 Hornish, Pearl.
 Jones, Philip.
 Ott, Rebecca.
 Parks, Erma.

Public-school Music.

Brittain, Eva.
 Crook, Lucile.
 Griffith, Mary.
 Humfeld, Daisy.
 Parks, Erma.
 Rhodes, Rosa.
 Smith, Cecil Ann.
 Taylor, Gwendolyn.

CERTIFICATE CLASS, AUGUST.

Voice.

Gepharte, Elden.

Piano.

Doering, Elsie.

Public-school Music.

Arbuthnot, Mary.
 Coe, Helen Ruth.
 Gepharte, Elden.
 Kelley, Marjorie.
 Smith, Helen E.
 Seevers, Sarah.
 Hornish, Pearl.

Members of the Class of 1917.

STUDENTS RECEIVING THE DEGREE OF BACHELOR OF SCIENCE IN EDUCATION

MAJORING IN MUSIC.

Berner, Jouetta.
Cullison, Lenore.
Davis, Estella.
De Voss, L. E.
Gepharte, Elden.
Jeremy, Ruth.

DIPLOMA COURSE.

Voice.

Jones, Philip.
Lore, Marjorie.
Smith, Maurine.

Piano.

Spears, Lucretia.

Public-school Music.

Jones, Philip.
Lore, Marjorie.

DIPLOMA COURSE, AUGUST.

Public-school Music.

Pierson, Marie.
Smith, Maurine.

CERTIFICATE COURSE.

Voice.

Berner, Jouetta.
Hammel, Myrtle.

Jones, Esther.
Quinn, Josephine.
Rogers, China.

Piano.

Crandell, Kate.
Griffith, Hazel.
Herring, Kitten.
Moore, Ethel.
Nusbaum, Lela.
Ver Brugge, Adrianna.

Cornet.

Nusbaum, Lela.

Violin.

Bang, Dorothea.
Fife, Marinita.

Public-school Music.

Hammel, Myrtle.
Rogers, China.

CERTIFICATE COURSE, AUGUST.

Voice.

Quisenberry, Faye.

Public-school Music.

Conroy, Susan.
Doering, Elsie.
Glass, Mrs. Blanche.
Quisenberry, Faye.

Class 1917-1918.

DEGREE—BACHELOR OF SCIENCE IN MUSIC.

Marie Gower.
Josephine Quinn.
Ruth Major.
Kathryn Dotson (August).
Esther Jones (August).

DIPLOMA COURSE.

Piano.

Hazel Griffiths.
Lela Nusbaum.

Violin.

Dorothea Bang.

Voice.

Esther Jones.
Josephine Quinn.
Ruth Major.
China Rogers.

Cornet.

Lela Nusbaum.

CERTIFICATE COURSE.

Public-school Music.

Helen Farnsworth.
Marion Niederlander.
Margaret Ramseyer.
Beth Topping.
Bertha Brady (August).
Mary Lansing (August).
Geneva Smith (August).

Piano.

Frances Lee Friend.
Verna Kobel.
Alto Maxwell (August).
Minnie Miller.
Birdie Rich (August.)

Voice.

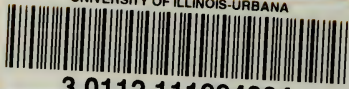
Mrs. Bess Bramwell.
Helen Farnsworth.

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